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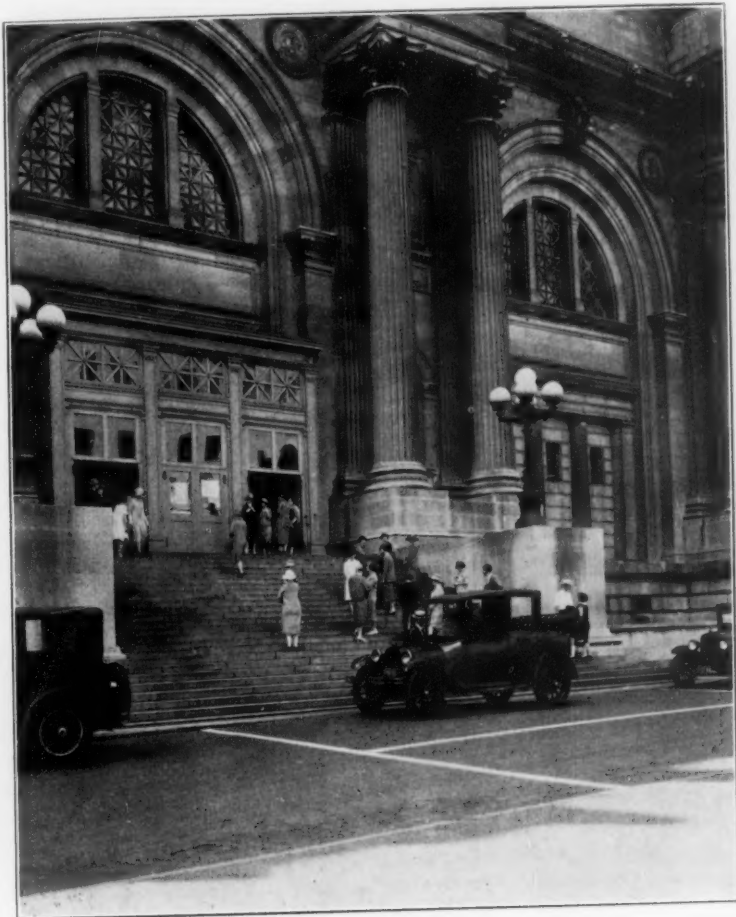
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII

NEW YORK, SEPTEMBER, 1927

NUMBER 9



THE FIFTH AVENUE ENTRANCE OF THE MUSEUM

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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SEPTEMBER, 1927

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A NOTE ON THE EDUCATIONAL WORK OF THE MUSEUM

Searching for the irreducible minimum in the museum of art, we find two factors: the object to be seen and the visitor who sees it. The object is valueless (from this theoretical point of view) if there be no one to see it; the visitor will not come if there be no object to see. Both are necessary. And the finer the collections the more numerous will be the visitors; the greater the number who come to see and be influenced by the works of art, the greater becomes the value of these.

Visitors come by the thousands to look at the objects displayed in the Metropolitan Museum. How many of them, however, see what is before them? A small percentage

look with understanding, but for many the work of art has a limited appeal.

The reason for this, as we all know, lies in the fact that the average adult has led a life in which his aesthetic susceptibilities have not been developed. He might, from childhood, have enjoyed things of beauty, but his surroundings have been unbeautiful and no one has directed his attention to the contemplation of works of art as a source of pleasure. He must be helped to see the object—its form, its color—to compare it with other works of art, and to appreciate the extent to which it is indicative of the civilization by which it was produced. One visitor who has gained this insight is worth a score who wander listlessly about, leaving neither to return nor to inspire others with a desire to come and enjoy the collections.

The visitor who knows how to look needs, and wants, no assistance. For the others we have instructors trained to gauge the susceptibilities of the visitors and so to arouse their dormant appreciative faculties that for them the work of art ceases to be a mere object and becomes deeply interesting and significant as an expression of man's power, aspirations, and sense of beauty.

To enhance the value of the work of art by increasing the appreciation of it is the service which the Educational Department gives to the Museum and the public. A full list of the courses planned for the coming season is given on page 231: new developments are noted in the following paragraphs.

We take pleasure in announcing that M. Louise Stoddard and Roberta M. Fansler have been added to the staff of instructors, the former for full time, the latter for part-time service. Mrs. Fansler will be in attendance, in particular, on Saturday and Sunday afternoons, that the ever-increasing number of visitors on these days may be served more adequately.

Early in the winter Dr. Maurice S. Dimand, Assistant Curator in the Department of Decorative Arts, will offer a series of gallery talks which are planned for serious students of the art of the Near East. A small fee is asked (save of Members) and only a limited number of persons may be enrolled.

The large attendance at the talks which were offered, after Museum hours, for those Members who could not conveniently visit the Museum between ten and five leads us again to arrange a group of talks for them. This season each talk will be given in the forenoon, at eleven, as well as at five o'clock on the appointed day. Thus those who can come during Museum hours and yet wish to hear a particular talk may

As will be seen in the general announcement which follows, she offers for the Members groups of special gallery talks, in November, January, and March. During the Christmas holidays she will give for the children of the Members a series of informal talks on topics chosen to arouse their interest in the collections.

Two foreign lecturers are to speak for us in the Saturday and Sunday courses. These



SATURDAY MORNING CLASS IN DESIGN SKETCHING IN A GALLERY
OF NEAR EASTERN ART

do so without swelling the size of the later group. We hope by this arrangement to give the "business man" the help for which these talks are planned.

Members may receive instruction concerning the Museum collections through the services of Hetty Vincent Marshall, an instructor whose time is entirely devoted to Members. Miss Marshall is glad to meet groups, and more especially individuals, at the Museum or The Cloisters by previous arrangement (telephone Lenox 0723, Extension 112) and is always ready to meet those coming casually to the Museum, provided she is not already engaged.

are Stewart Dick, of the National Gallery, London, on Italian Painting and Dr. John Garstang, Director of the British School of Archaeology, Jerusalem, on The Forgotten Empire of the Hittites. On Christmas Day, at four o'clock, Mme Wanda Landowska will give a recital on the harpsichord.

Of particular significance is a series of five talks on Sunday afternoons in February and March by Royal Cortissoz, his subject being a survey of Flemish painting.

These talks, offered for the first time, are an outgrowth of his study of the great exhibition of Flemish art held in London last spring.

Of great interest to students will be two demonstrations, in November, by Charles Hopkinson, of Boston. Mr. Hopkinson will illustrate the methods universally employed by painters before 1800, showing on one Sunday how the underpainting was established and the following week how the glazes were applied. Since space does not permit a recital of all the topics of interest which will be presented in the Saturday and Sunday courses, the reader is

A TUDOR PAPER BOOK JACKET

Until within comparatively recent years, little or no attention was paid to early printed book covers, not only because of their really very great rarity, but also in large part because most of them have survived only as tattered single prints long since removed from their books and thus dissociated from them in people's minds. The earliest



STUDY-HOUR FOR YOUNG GIRLS CONDUCTED IN CLASSROOM K, WITH AN EXHIBITION OF THE WORK OF STUDY-HOUR GROUPS ON THE WALLS

referred to the special folder of these courses, in which will be found a list of the speakers and their subjects.

For pupils of the public schools selected by the school authorities a Saturday morning study-group is to be formed. Under the direction of Miss Bradish those who have shown an aptitude for work in design will be guided in the use of the collections.

The number of announced talks to be given by the Museum and the institutions coöperating with it from October to June is 960; the detailed list will be found on page 231.

HUGER ELLIOTT.

reference to any of them that the writer has found is in Paul Kristeller's article in vol. I, p. 249, of *Bibliographica*, where the binding there described is said to be the only one that has come down to us. Some years later Arpad Weixlgärtner, in the *Vienna Jahrbuch*, vol. XXIX (p. 259), described the same woodcut jacket and several more, including one reproduced at page 188 of the *Berlin Jahrbuch* for 1908. The Prince of Essling, in his bibliography of Venetian illustrated books, described a small number that hitherto had evaded notice. From time to time, odd specimens have been described

and reproduced in dealers' catalogues, and in 1923 Dr. Leo Baer of Frankfort-on-Main published a little check list of all those that he was able to get descriptions of. He mentions twenty examples printed

on paper and in the Museum another impressed upon a vellum cover. With the exception of three described by Dr. Baer and the one hereinafter mentioned, all those known to the writer are of Italian origin.



A TUDOR PRINTED BOOK JACKET

from thirteen blocks. A number of similar jackets are in New York (some in The Pierpont Morgan Library and others in the Print Room of this Museum) and there is another in the treasure room of the Harvard library at Cambridge. One of these is of peculiar interest because of the fact that in the Morgan Library there is a copy printed

Several years ago when we were floating prints off the pages of one of the great scrap-books in which the prints had been kept at Wilton House there came off the back of one (to which it had been pasted as a backing) the curious piece of paper which is here illustrated. Beyond noting that it was obviously English of the Tudor period no special

attention was given it and it was filed away for future reference. Recently one was reminded of it by the Museum's purchase of a dispatch box lined with English printed paper of the same period.¹ Interest thus awakened, photographs and descriptions of it were sent to various people who know about such things, with the interesting result that it seems to be the opinion of such well-known authorities as Alfred W. Pollard and Victor Scholderer that in all probability (they never having seen anything like it) it is an early English printed book jacket. Doubtless in time others will turn up, but if this opinion is correct, it would seem that for the time being the Museum has the only known one of its kind.

As shown by the reproduction, it resembles in general the kind of design used in the English embroidered bindings of the same period. The key-block is printed in black and measures $6\frac{1}{10} \times 3\frac{3}{4}$ inches. It is colored yellow, red, and blue, with stencils. Of Saloman Lawe, whose name is printed in the cartouche (evidently from type), it has not as yet been possible to get any record.

W. M. IVINS, JR.

THE EXHIBIT OF GREEK AND ROMAN DAILY LIFE

With the enlargement of the Museum collection of classical antiquities a new arrangement has been found necessary in the Daily Life Exhibit. In 1925, when the handbook of the Daily Life of the Greeks and Romans was published, the objects illustrating it (except large important pieces belonging to the chronological arrangement in the galleries) were in the Fifth Room in five cases. These, with additional material, are now exhibited in the space between the Room of Recent Accessions and the Eighth Room, in seven cases. Consequently, although the classification still follows the handbook, the cases no longer have the same numbers, and a word of explanation may be in order.

The first case to the right as one approaches the exhibition from the main hall is devoted to Industry and Commerce.

¹See BULLETIN, vol. XXII (1927), p 168.

Two Graeco-Egyptian beasts of burden have been added to the two Cypriote donkeys with panniers. One is a terracotta camel loaded with four amphorae filled with wine, and the other is a horse with elaborate harness taking a rest between loads. A terracotta Nile boat with small cabin, of the same clay as the camel and horse, has been placed among the ships.

The next case illustrates Religion and Drama, and contains the objects formerly in Case I, with a few additions. In the center of the lower deck a collection of household gods and a miniature shrine have been arranged to form a lararium such as the Graeco-Egyptians in Roman times might have used. The gods represented here show the metamorphosis of the gods of the Greeks in Egypt. In the back row is Isis Panthea (or perhaps one of her worshippers) with the sistrum raised in her right hand, a pail of holy water in her left, and the lotos headdress. As the mother of the infant Horus she was the center of a cult kindred to that of the Syrian mother goddess and the Christian Madonna and Child. Her son Harpokrates (the infant Horus), patron of children, farming, etc., is shown here in three guises—riding a goose, carrying an altar, and holding a bowl (of porridge?) into which he has stuck his hand. A chthonic goddess rising from the earth, and the head of a goddess surmounting a space for a sacrificial flame belong to the same series. They are all of a type found especially at El Faijûm and have been fired until they are very hard, and dark red in color. Originally they were painted but now only vestiges of this decoration remain.

Beyond is a case displaying objects connected with Games and the Education of Children. Since the publication of the handbook an oinochoë showing boys playing ball has been placed here. Two baby's rattles, both Roman, have joined the Cypriote owl-shaped one—a red terracotta pig with tiny glass spots inserted into his back (effective as decoration but rather dangerous in such a toy) and a larger pig of a different breed.

To the case containing Armor and representations of Athletes, a terracotta hel-

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¹To A
²See
p. 1196.
³See
⁴See
Journal

meted head of Athena has been added. The next section continues the subject of War and Sports. A terracotta lamp in the shape of a gladiator's helmet given us by Dr. Dean is shown here. The bronze etui of surgical instruments is of a kind frequently found in the graves of surgeons. Ours contains probes, a spatula, knives, etc., and is a very simple outfit, evidently not belonging to one of those quacks described by Lucian¹ who seek to conceal their ignorance by a display of "silver cupping-glasses, gold-handled lancets, and ivory cases for their instruments." This section also contains domestic implements, a large bronze meat hook that may have been used for sacrificial purposes, and religious and civil inscriptions. Among the latter are two military diplomas recording the grant of Roman citizenship and the right to marry to discharged foreign veterans.

The section beyond illustrates Houses and Furniture, Dress and Toilet. Two fantastic lamps and a gold-plated strigil have been added recently. A head of Seilenos is especially interesting because it belonged to a terracotta brazier of the second century B. C. which served the double purpose of heating the room and warming food.² Between this case and the next the marble votive offerings of a wine merchant and a stone-cutter³ have been fastened to the wall.

The seventh and last case is concerned with Music, Arts and Trades, and the Occupations of Women. Four potter's stamps, five terracotta loom weights with relief decoration or inscriptions, moulds for making terracotta reliefs, and a striped bell constitute the new material. Half of a mould with various symbols is a much-discussed type of object from Tarentum which has been thought to be a stamp for sacred cakes, but which, because it is a sort of compendium of all the emblems of Tarentum,⁴ may have been used in stamping articles as coming from that luxurious city.

ISABEL L. HOOPES.

¹To An Illiterate Book-Fancier, 29.

²See Daremberg et Saglio, *Dictionnaire*, Focus, p. 1196.

³See BULLETIN, vol. XXI (1926), p. 260.

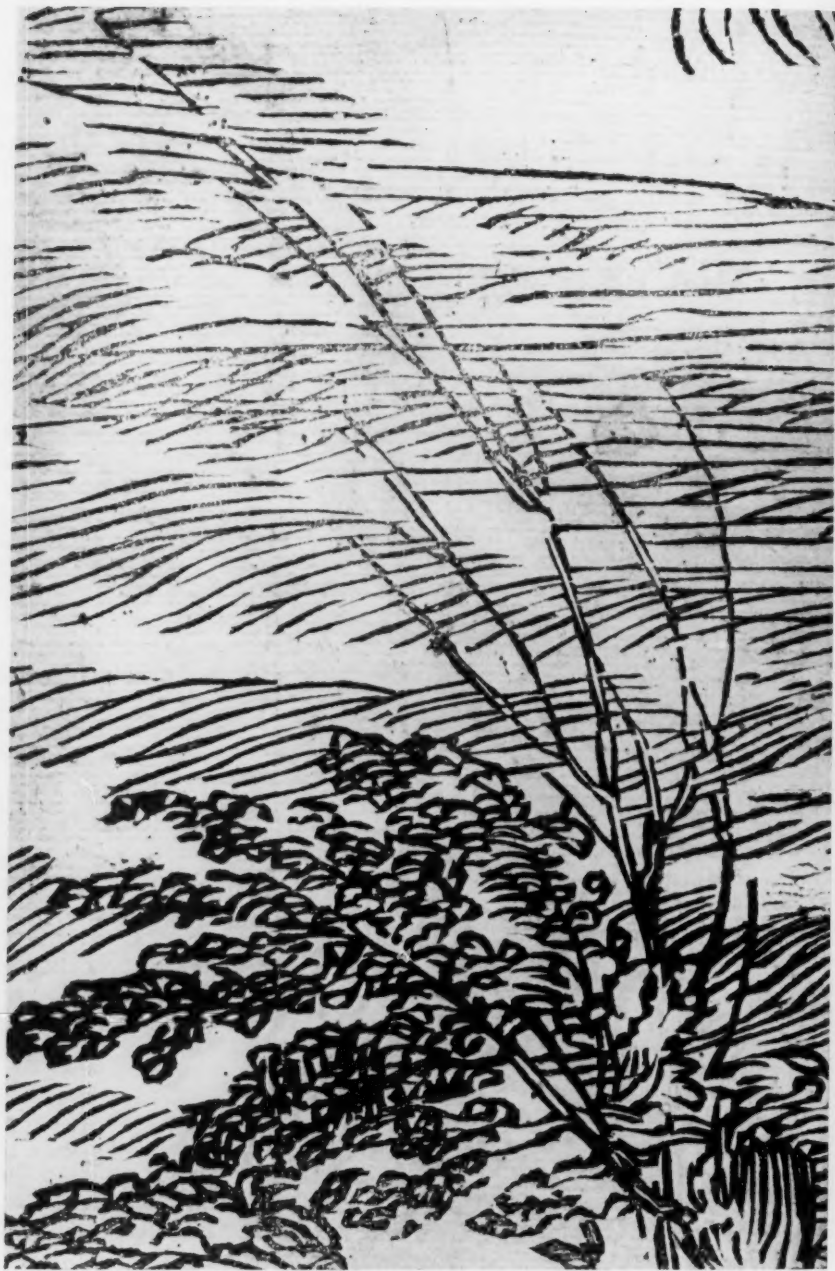
⁴See McDaniel, *Dischi Sacri*, in the *American Journal of Archaeology*, 1924, no. 1, pp. 24 ff.

TITIAN'S PHARAOH IN THE RED SEA

For a number of years past the Museum has possessed parts of the great woodcut of Pharaoh's Crossing of the Red Sea by Titian and Domenico dalle Greche. At a recent sale in Leipsic, another set was acquired, and from the two lots it will be possible to make up a complete set of good impressions from the big blocks which, when put together, will make a picture 86 in. by 49 in. in size. The complete set, when put together, forms one of the largest woodcuts ever made until comparatively recent times—and as all very large prints, especially when printed from several blocks, suffer more from the hand of time than ordinary-sized ones, it is also one of the rarest. Much more important than this, however, is the fact that it is also one of the most powerful and artistically important prints ever made in Italy.

Comparatively few of the greater Italian artists of the Renaissance either made prints with their own hands or made drawings for the woodcutters. Pollaiuolo made but one engraving. Mantegna's engraved work has been reduced by modern scholarship to seven pieces. In the first half of the sixteenth century, Titian, alone of the major artists, was interested in designing woodcuts—and, as the Pharaoh is the most important of all those with which his name is associated, its value to the student of art can readily be appreciated. At least in the opinion of the present writer, no other print in any medium made in the middle of the sixteenth century, and very few earlier ones, is comparable to this in swing and power and daring invention. Many years later, Andreani made a woodcut in chiaroscuro of the same composition in reverse, and, although it is very large, still, being not nearly so big as the original it is much commoner and, therefore, much better known. The Museum has also a fine impression of this chiaroscuro.

Of Domenico dalle Greche, who collaborated with Titian in the production of this monumental print, almost nothing is known. Sometime he went to the Holy Land. A book printed at Prague in 1547



DETAIL FROM PHARAOH'S ARMY IN THE RED SEA
BY TITIAN AND DOMENICO DALLE GRECHE



DETAIL FROM THE KNIGHT AND MAN-AT-ARMS
BY ALBRECHT DÜRER

contains illustrations after his drawings. The Pharaoh is dated 1549. In 1558, he was dead. His name occurs several times in the archives. And that is all, except that recently a little-known print at Hamburg has been attributed to him. The old guess that he might have been El Greco is without foundation in fact. In spite of the rarity and paucity of his work, however, his is or ought to be regarded as one of the great names in the artistic history of woodcutting, for, as compendiously said by a German commentator, his Pharaoh is beyond question one of the "gewaltigsten Werke der Holzschnidekunst überhaupt." Unfortunately for him he has been robbed of his due renown by the very size of his so successful undertaking.

As the most important single Venetian woodcut of the sixteenth century, it is not uninteresting to compare it with the work of such well-known German draughtsmen for the block as Dürer, Burgkmair, or Altdorfer, or, even later, Amman and Stimmer. The comparison leads one to believe that as between the Venetians and the Germans (who in this respect may be taken as typical of the Northern artists in general) there was, in addition to all the differences due to school and personality, a difference in the fundamental conception of the woodcut. Just as some of the early nineteenth-century illustrators, like Stothard and Thurston, presumably because of some specific theory of graphic technique, adopted for their drawings on the block certain linear mannerisms from which their sketches on paper were comparatively free, so did the German sixteenth-century draughtsmen draw quite deliberately and constrainedly for the woodcutters.¹ Thus there grew up in Germany a fairly definite tradition of good woodcut manners which was firmly set and with very few exceptions (e.g., the little cuts by Baldung for Pinder's *Passion*) quite closely adhered to. Of course, as between the several great German cities, there were well-marked local characteristics,

¹If one remembers correctly, even so late a man as Walter Crane, when a youth, spent some time in the shop of a wood-engraver that he might learn to draw upon the block in what was thought the requisite manner for the engraver's purposes.

but the fact remains that in each this general code of woodcut manners was closely followed. Now, to the contrary of all this, just as the good Venetian draughtsmen of the sixteenth century seem to have had no generally accepted code of manners in drawing upon paper, so did they have none for drawing upon wood—as though they had never given thought to any "particular qualities of the medium," whether those "qualities" were inherent and natural or merely matters of convention. The great Pharaoh in the Red Sea, therefore, having been designed by one of the greatest and most typical of Venetian artists, has none of the qualities that habitués of the German woodcut would expect to find in an impression from a well and carefully drawn woodblock. From their point of view, the Pharaoh is not a "woodcut" at all, but a mere imitation in wood of a great free drawing in which no thought has been given by the designer to the little housekeeping niceties and meticulousnesses in which the German prints, even by the greatest masters, abound. Where the German prints are for the most part specimens of what has in its later manifestations come to be known as typographic draughtsmanship, this great woodcut by Titian was conceived first of all as a design, and was then carried out quite simply as a drawing without any particular thought of graphic conventions. It has nothing whatever that is artificial in its linear handling, no conventional second-hand recipes for rendering, none of the tightness or pettiness of the Northern work. Its web and woof are so bold and strong that they have no need for mere embroidery to lend them interest. And just because of this, and in spite of the fact that it is one of the greatest masterpieces in its medium, it has rarely or never received the homage and the praise that, because of their mere adherence to the canons of artificiality, have so lavishly been bestowed upon infinitely less genial things.

This print of Pharaoh in the Red Sea thus raises in the most immediate way the question, "What is meant by the familiar phrases 'a good woodcut' and 'a good etching' as distinct from a fine drawing actually carried out in one of those media?"

It asks what is meant by that "specific quality" of a graphic medium which some of our teachers talk so much about. And it would be well for the graphic arts if there were more frequent discussion of these things, for, to make an analogy, there is usually far more talk about the mechanical technique of the pianist than about the imaginative work of the composer, even when they happen to be one and the same person. Each generation in each country has erected for itself a code of manners to which its accepted and favorite graphic artists have adhered, and each generation in assuming the hobbles and restrictions that go with any canon of execution has prided itself upon its enlightenment and freedom from restrictions in appreciation. And for any one who has thoroughly understood this fact, it has opened a most amazing series of adventures in what are at any time generally regarded as the byways and back alleys of the art of the past. In the graphic arts, at least, such an understanding is the first and most important requisite to a free-moving mind and appreciation, because it means manumission from the slavery of technical prejudice. Once that has been gained, it becomes possible to address one's thought to the major problems of draughtsmanship, composition, and expression—that is to say, to the real things in picture-making as distinct from tidy hatching and sweet impression.

In order to make the point under discussion more clear for those not already familiar with the prints referred to, details from the Pharaoh and from a typical German woodcut are here reproduced in their actual sizes. Through the one blow the salt winds of heaven and inspiration—the other, however lovely, knows not even a draught, for it is but decorative stitching on a heavy curtain.

W. M. IVINS, JR.

LECTURES, 1927-1928

I. LECTURES FOR MUSEUM MEMBERS

THE FLORENTINE RENAISSANCE, fifteen lectures by Edith R. Abbot, Mondays: October 3-January 23, at 3 p. m.

GALLERY TALKS FOR MEMBERS WHO ARE OCCUPIED DURING MUSEUM HOURS, by Museum Instructors. Eight Wednesdays: October 19-December 7, at 5 p. m.

GALLERY TALKS ON MOHAMMEDAN ART, by Maurice S. Dimand. Six Tuesdays: October 25-November 29, at 4 p. m.

GALLERY TALKS ON EASTERN ART, by Hetty Vincent Marshall. Four Fridays: November 4-25, at 11 a. m.

GALLERY TALKS ON NORTH EUROPEAN ART, by Hetty Vincent Marshall. Four Mondays: January 9-30, at 11 a. m.

GALLERY TALKS ON ENGLISH AND AMERICAN ART, by Hetty Vincent Marshall. Four Mondays: March 5-26, at 11 a. m.

STORY-HOURS FOR MEMBERS' CHILDREN, by Anna Curtis Chandler, assisted by Mrs. Henry L. de Forest, Agnes K. Inglis, and Douglas Moore. Saturdays: November 5-April 28, at 10:15 a. m.

GALLERY VISITS DURING THE CHRISTMAS HOLIDAYS FOR MEMBERS' CHILDREN, by Hetty Vincent Marshall. December 27, 28, 29, 30 at 11 a. m.

II. FREE GENERAL LECTURES

SATURDAY AND SUNDAY COURSES, by distinguished speakers: November 5-March 25, at 4 p. m.

THE ARTHUR GILLENDER LECTURES FOR ARTISANS (Jessie Gillender Foundation) given as part of the Sunday course: November 6, 27, December 18, January 15, 22, February 5, at 4 p. m.

STUDY-HOURS FOR PRACTICAL WORKERS, under the direction of Grace Cornell. Sixteen Sundays, November 6-December 11, January 22-March 25, at 3 p. m.

GALLERY TALKS, by Elise P. Carey. Saturdays: November 5-March 24, at 2 p. m.; Sundays: November 6-March 25, at 3 p. m.

LECTURES FOR THE DEAF AND DEAFENED WHO READ THE LIPS, by Jane B. Walker. Saturdays: November 19, January 14, February 25, March 31, at 3 p. m.

STORY-HOURS FOR BOYS AND GIRLS, by Anna Curtis Chandler, assisted by Mrs. Henry L. de Forest, Agnes K. Inglis, and Alice H. Nichols. Saturdays: October 1-May 26, at 1:45 p. m.; Sundays: October 2-May 27, at 1:45 and 2:45 p. m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

III. LECTURES FOR WHICH FEES ARE CHARGED

A. Lectures for Students of Art

GIVEN BY THE METROPOLITAN MUSEUM OF Art, for all university students, three courses by Huger Elliott and Edith R. Abbot.

GIVEN BY NEW YORK UNIVERSITY, twenty-one courses by E. Raymond Bossange, Herbert Cescinsky, Grace Cornell, Herbert R. Cross, Paul T. Frankl, A. Philip McMahon, Frank Jewett Mather, Jr., Thomas Munro, Richard Offner, Walter Pach, Rudolf M. Riefstahl, Meyric R. Rogers, John Shapley, C. Hayes Sprague, Evan J. Tudor, Thomas Whittemore, and assisting specialists.

B. Study-Hours on Practical Subjects Conducted by Grace Cornell

FOR SALESPeOPLE AND BUYERS. Six groups of four lectures each. Fridays: September 30-March 30, at 9 a. m.

FOR HOME-MAKERS. Twenty Saturdays: October 8-March 10, at 10:30 a. m.

FOR YOUNG GIRLS. Twenty Saturdays: October 1-March 3, at 10:30 a. m.

FOR TEACHERS. Thirty Fridays: September 23-May 4, at 4 p. m. (Fee except to teachers in the public schools of New York City.)

IV. LECTURES FOR PUBLIC SCHOOL TEACHERS AND CLASSES

TALKS FOR CLASSES IN HIGH SCHOOLS, by Ethelwyn Bradish. Wednesdays: September 28-December 14, February 15-May 9, at 3:30 p. m.

MUSEUM COURSE FOR HIGH SCHOOL TEACHERS, by Ethelwyn Bradish. Mondays: October 3-May 28, at 4 p. m.

MUSEUM COURSE FOR ELEMENTARY AND JUNIOR HIGH SCHOOL TEACHERS, conducted by Anna Curtis Chandler. Thursdays: October 6-May 31, at 3:45 p. m.

STORY-HOURS FOR PHYSICALLY HANDICAPPED CHILDREN, by Anna Curtis Chandler. For Crippled Children: Wednesdays, October 5 and May 2, at 1:30 p. m. For Helpless Crippled Children: Thursdays, October 6 and May 3, at 10 a. m.

NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of sixteenth-century Italian portraits.

CHANGE OF ADDRESS. In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of recent changes in address. Many copies of the BULLETIN and of other communications are lost and extra postage payments are required because of the lack of such instructions.

THE PALESTINE EXPEDITION: A BULLETIN SUPPLEMENT. Part II of this issue of the BULLETIN contains the report of a reconnaissance of the crusaders' fortress of Montfort in Palestine, made in the spring of 1926, under the auspices of the Metropolitan Museum and with the sanction of the English mandate, together with a review of those specimens obtained through the explorations which were presented by the

Government of Palestine to the Museum. The Museum's explorations were conducted by W. L. Calver of the New York Historical Society.

A BACCHANALIA BY CORNELIS HOLSTEYN. A painting, Bacchanalia, by Cornelis Holsteyn, a rare artist of the Amsterdam school, signed C. H. and dated 1651, has been given to the Museum by Eugen Boross. It is a very interesting example of the Dutch temperament under Italian inspiration. Undoubtedly Titian's Bacchanal, which was painted for Alfonso I of Ferrara but which in Holsteyn's day belonged to the royal family of Spain, was the model on which Holsteyn's Bacchanalia was founded. He tried to be altogether Italian but the spirit of his race was stronger than his intentions and, in spite of himself, the picture turned out to be altogether Dutch.

B. B.

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LIST OF ACCESSIONS AND LOANS

AUGUST, 1927

ARMS AND ARMOR

Helmet and reinforcing buffe, Maximilian, German, 1535; complete tilting suit, reinforcing breastplate and buffe, reinforcing basal waist-guard, reinforcing elbows (2), bridle gauntlet, jousting cape, lance roundels (2), pair of greaves, cabasset, war saddle (in five parts), tilting saddle, faucre, pair of spurs, Italian (Pisan), last quarter of XVI cent.*

Gift of George D. Pratt.

Pair of spurs, Arabian, XVI cent.; burganet, face guard with umbril, reinforcing buffe, shoulder defense, complete leg defenses (pair), locking gauntlet, vamplate, German (Augsburg), 1560; brigandine (four fragments), crossbows (2), complete brigandine, pair of pistols, carrousel lance, powder flask in tortoise-shell, Spanish, XV-XVIII cent.; siege shield, Spanish or Italian, 1550-1560.*

Gift of Archer M. Huntington.

TEXTILES

Pieces (3) of silk and gold brocade and sample of knotted work, Japanese, XVIII cent.; panels (2) of silk embroidery, Chinese, XIX cent.; piece of silk weave, Arabian, XIX cent.; panel of silk embroidery, Indian, XIX cent.*

Gift of Mrs. Grafton D. Dorsey.

Books (2) of samples of printed cotton, English, XIX cent.*

Gift of Mrs. F. T. Van Beuren.

Hanging, printed and painted cotton, Persian, 1800-1810.*

Gift of Martin Jacques.

Piece of cotton and wool delaine, second quarter of XIX cent.; piece of homespun linen (Long Island), first half of XIX cent.; pieces (2) of printed cotton from Merrimac Mills, Mass., second half of XIX cent.—American; corner of cover for stand, English, first half of XIX cent.*

Gift of Mrs. Eli Fordham.

Samples (15) of printed challis, from a sample book of Pacific Mills, dated 1856, American, third quarter of XIX cent.*

Gift of Pacific Mills.

WOODWORK AND FURNITURE

Mahogany table, maker, John Townsend, American (Newport), 1766 (American Wing).

Purchase.

ANTIQUITIES—EGYPTIAN

Bronze statuette, cat, originally inlaid with silver and gold, XXVI dyn.*

Anonymous Loan.

ARMS AND ARMOR

Dagger, Italian, XVI cent. (Wing H, Room 9); jack, English, XVI cent. (Wing H, Room 9); daggers (2), Swiss, XVI cent. (Wing H, Room 9); helmets (2), 1500 (Wing H, Room 9); helm (*Kolbenturnierhelm*), early XVI cent. (Wing H, Room 9); casque (from garniture of Maximilian II of Austria), Augsburg, 1570 (Wing H, Room 8); morions (3) of Electoral Guard of Hesse-Darmstadt, 1570 (Wing H, Room 9); rapiers (2), 1580-1590 (Wing H, Room 9); war hammer, XVI cent. (Wing H, Room 9); sword and daggers (2), end of XVI cent. (Wing H, Room 9); sword belts and carriers (2), late XVI cent. (Wing H, Room 9); collar for hunting dog (with arms of Saxe-Coburg family), beginning of XVII cent. (Wing H, Room 8); buttonhole jack, XVII cent. (Wing H, Room 9);—German; sabres (2), Hungarian or Polish, XVII cent. (Wing H, Room 9); court sword, Spanish, XVIII cent. (Wing H, Room 9); court sword, Portuguese, XVIII cent. (Wing H, Room 9).

Lent by Bashford Dean.

CERAMICS

Teapot, creamware, English (?), third quarter of XVIII cent. (American Wing).

Lent by Mrs. Frederic Haller.

COSTUMES

Cape, Indian, XVIII cent. (Floor II, Room 6).

Lent by Miss Frances Morris.

METALWORK

Silver teapot, maker, Benjamin Burt, Boston, XVIII cent. (Floor II, Room 23); silver pitcher, Newburyport, 1800 (Floor II, Room 23),—American.

Lent by Mrs. Carl A. De Gersdorff.

PAINTINGS

Frescoes (10), Chinese, attributed to Sung dyn. (960-1280 A. D.).*

Lent by Owen Roberts.

Portrait of Lieutenant-Governor William Tailer, by John Smibert, American, signed and dated 1730.*

Lent by Mrs. Luke Vincent Lockwood.

PHOTOGRAPHS

Photograph of the Isabey painting in the Versailles Gallery, French, modern (Floor II, Room 6).

Lent by Miss Elinor Merrell.

*Not yet placed on exhibition.

CALENDAR OF LECTURES

FREE LECTURES

OCTOBER 1-23, 1927

October	HOUR
19 The Egyptian Collections (Gallery Talk for Members) Edith R. Abbot.	5:00
Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, October 1, 8, 15, 22, at 1:45 p. m.; Sundays, October 2, 9, 16, 23, at 1:45 and 2:45 p. m.	

LECTURES FOR WHICH FEES ARE CHARGED

SEPTEMBER 23-OCTOBER 22, 1927

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University.

September	HOUR	October	HOUR
23 Study-Hour for Teachers (M) Grace Cornell.....	4:00	6 Outline of the History of Art (N) John Shapley.....	3:20
28 Artistic Expression (M) Huger Elliott.....	3:15	6 Oriental Rugs (N) Rudolf M. Riefstahl.....	8:00
30 Study-Hour for Salespeople and Buyers (M) Grace Cornell.....	9:00	7 Study-Hour for Salespeople and Buyers (M) Grace Cornell.....	9:00
30 Study-Hours for Teachers (M) Kate Mann Franklin, Anna Lamont Rogers.....	4:00	7 Modern French Art (N) Walter Pach.....	11:00
October		7 Study-Hour for Teachers (M) Grace Cornell.....	4:00
1 Study-Hour for Young Girls (M) Grace Cornell.....	10:30	7 Materials of Decoration (N) Rudolf M. Riefstahl.....	8:00
1 Outline of the History of Painting through the Italian Renaissance (M) Edith R. Abbot.....	11:00	7 Fundamentals of Interior Decoration (N) Evan J. Tudor.....	8:00
3 History of American Art (N) Herbert R. Cross.....	11:00	8 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:30
3 The Florentine Renaissance (M) Edith R. Abbot.....	3:00	8 Study-Hour for Home-Makers (M) Grace Cornell.....	10:30
3 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	8 Outline of the History of Painting through the Italian Renaissance (M) Edith R. Abbot.....	11:00
4 Byzantine Art (N) Thomas Whittemore.....	11:00	10 History of American Art (N) Herbert R. Cross.....	11:00
4 Contemporary Decorative Art (N) Paul T. Frankl.....	8:00	10 The Florentine Renaissance (M) Edith R. Abbot.....	3:00
4 Principles of Form and Color (N) Grace Cornell.....	8:00	10 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
5 Masterpieces in the Metropolitan Museum (N) John Shapley.....	11:00	11 Historic Textile Fabrics (N) Rudolf M. Riefstahl.....	11:00
5 Applied Aesthetics (N) Thomas Munro.....	3:00	11 Byzantine Art (N) Thomas Whittemore.....	11:00
5 Artistic Expression (M) Huger Elliott.....	3:15	11 Principles of Form and Color (N) Grace Cornell.....	8:00
6 Northern Painting (N) Frank J. Mather, Jr.....	11:00	11 Contemporary Decorative Art (N) Paul T. Frankl.....	8:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

October	HOUR	October	HOUR
12 Masterpieces in the Metropolitan Museum (N)		18 Byzantine Art (N)	
John Shapley	11:00	Thomas Whitemore	11:00
12 Applied Aesthetics (N)		18 Principles of Form and Color (N)	
Thomas Munro	3:00	Grace Cornell.....	8:00
13 Northern Painting (N)		18 Contemporary Decorative Art (N)	
Frank J. Mather, Jr.	11:00	Paul T. Frankl	8:00
13 Outline of the History of Art (N)		19 Masterpieces in the Metropolitan Museum (N)	
John Shapley	3:20	John Shapley	11:00
13 Oriental Rugs (N)		19 Applied Aesthetics (N)	
Rudolf M. Riefstahl	8:00	Thomas Munro	3:00
14 Study-Hour for Salespeople and Buyers (M)		19 Artistic Expression (M)	
Grace Cornell	9:00	Huger Elliott	3:15
14 Modern French Art (N)		20 Northern Painting (N)	
Walter Pach	11:00	Frank J. Mather, Jr.	11:00
14 Study-Hours for Teachers (M)		20 Outline of the History of Art (N)	
Kate Mann Franklin, Anna Lamont Rogers	4:00	John Shapley.....	3:20
14 Fundamentals of Interior Decoration (N)		20 Oriental Rugs (N)	
Evan J. Tudor	8:00	Rudolf M. Riefstahl	8:00
14 Materials of Decoration (N)		21 Study-Hour for Salespeople and Buyers (M)	
Rudolf M. Riefstahl.....	8:00	Grace Cornell	9:00
15 Study-Hour for Young Girls (M)		21 Modern French Art (N)	
Kate Mann Franklin	10:30	Walter Pach	11:00
15 Study-Hour for Home-Makers (M)		21 Study-Hour for Teachers (M)	
Anna Lamont Rogers	10:30	Grace Cornell	4:00
15 Outline of the History of Painting through the Italian Renaissance (M)		21 Fundamentals of Interior Decoration (N)	
Edith R. Abbot	11:00	Evan J. Tudor	8:00
17 History of American Art (N)		21 Materials of Decoration (N)	
Herbert R. Cross	11:00	Rudolf M. Riefstahl	8:00
17 The Florentine Renaissance (M)		22 Study-Hour for Young Girls (M)	
Edith R. Abbot	3:00	Kate Mann Franklin.....	10:30
17 Museum Course for High School Teachers (M)		22 Study-Hour for Home-Makers (M)	
Ethelwyn Bradish.....	4:00	Lucy Taylor	10:30
18 Historic Textile Fabrics (N)		22 Outline of the History of Painting through the Italian Renaissance (M)	
Rudolf M. Riefstahl	11:00	Edith R. Abbot	11:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

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A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays. Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free. An invitation to any general reception given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report. A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum, including its branch, The Cloisters, 608 Fort Washington Avenue, is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the Museum collections may secure the services of members of the staff on application to the Director of Educational Work. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum. PHOTOGRAPHS of all objects belonging to the Museum. PHOTOSTATS of books, photographs, and prints. POSTCARDS, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement of the building is open on week-days from 12 m. to 4.45 p.m., Sundays from 1 to 5.15 p.m.

THE METROPOLITAN MUSEUM OF ART

A CRUSADERS' FORTRESS
IN PALESTINE

A REPORT OF EXPLORATIONS
MADE BY THE MUSEUM
1926

PART II OF THE BULLETIN OF THE METRO-
POLITAN MUSEUM OF ART, NEW YORK
SEPTEMBER, MCMXXVII

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1927

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THE EXPLORATION OF A CRUSADERS' FORTRESS (MONTFORT) IN PALESTINE

I. INTRODUCTION

Bleak spots there are in all collections. In European armor it has been ever our problem to secure for our galleries specimens of armor dating from the Crusades. But, unhappily, they could not be obtained even from the most complete museums abroad, and by tempting exchanges. A few dug-up arms may be had, it is true, but in the main they are not to be found, and the few fragments hitherto described are in hands immutably fixed. Where, then, should one seek for armor dating from the twelfth and thirteenth centuries? Of this epoch, in fact, the remains of the entire culture are meager, surprisingly meager, when we consider it as a time of a general awakening of the European mind, as shown in its struggles in pursuit of a true religion, order, art. Indeed, it is probably fair to say that of the material achievements of these centuries, important as they are, we should know less today than, for example, of the Egyptian Eighteenth Dynasty (which, as a chapter in human development, is four or five times as remote), were it not for the saving grace of the Christian Church, whose buildings retained painted windows, elaborate tombstones (showing interesting "documents"), ivories, enamels, sculptures, and illuminated books.

Secular objects of the twelfth and thirteenth centuries are today hardly to be discovered in European countries; whatever existed in towns and castles has been thoroughly picked over and lost since early times. Rubbish heaps (last resort of eager archaeologists) have been found well-nigh barren; buildings of the period have been despoiled of their ornaments, and often indeed so rebuilt that it is difficult to tell where the early leaves off and the late

begins. Finally, there is no possible chance of securing permission whereby early Christian burials may be examined with the view of discovering cultural data.

In Palestine, on the other hand, secular objects of the twelfth and thirteenth centuries, European in origin, still exist. Perhaps, indeed, this is the only region in the world where they are retained in considerable number, in great variety, and of artistic merit. One has only to consider that Palestine, in certain parts at least, was practically a European province, or kingdom, for nearly two centuries; that it bristled with castles, swarmed with crusaders of all grades of society, led by great potentates of their several nations; that hosts of Christians evacuated their strongholds suddenly or within a relatively short space of time, able to take with them probably few of their European belongings; hence many objects of value are yet to be retrieved from ancient caches or dust-heaps, notably in regions where native villages were far from the European forts. Many specimens of their belongings must also be preserved in cemeteries, for the mortality of the Westerners was unprecedented, as a result of battles and epidemics. In such a region, in a word, might be found the answer to our problem.

These thoughts were in the writer's mind for years, especially after the World War, when it became reasonably evident that under an English mandate an explorational study of the crusading castles of Palestine (forbidden under the Turkish régime) would be permitted and that museums would be allotted representative specimens of their finds. Hence it was that in 1925 the opportunity was taken to visit Jerusalem and to make inquiry of the local authorities as to what had been done already in matters of

investigation and what might now be done with a reasonable chance of success. It was at this time that the writer met Major P. L. O. Guy, Acting Director of the Department of Antiquities of the Government of Palestine, and with him preliminary arrangements for a reconnaissance were made; these were confirmed during the following winter in Jerusalem, on the one hand by a Trustee of the Museum, George D. Pratt, and on the other by Dr. John Garstang, Director of the Department of Antiquities.

The suggestion was made by the English officials that the most promising site for our preliminary survey was the crusading fortress of Montfort (Kal'at el Kurein), (fig. 1).¹ Here we should be able to discover, with least difficulty, whether by such explorational work we could advance our special problem, the study and exhibition of armor and arms, though we should naturally endeavor at the same time to trace other lines of culture.

II. THE CASTLE AND ITS HISTORY

The crusading ruin selected by the Department of Antiquities possessed many features favorable for our work. It had remained since the thirteenth century relatively unchanged, that is to say, severely dismantled, but about in the condition in which its besiegers left it. For one thing, its situation had been so remote that it had never been used as a source of building materials for existing towns. Then, too, should objects be found in it we had every reason to conclude that they would be of

high quality, for as a castle Montfort was one of the most distinguished in Palestine—a veritable architectural monument. Thus, its keep was built of trimmed stones, smooth-laid, some of them great in size (nine feet long). Its buildings formed a mass of masonry ninety feet high in parts, in width eighty feet, and in length nearly three hundred and fifty feet—or four hundred and fifty if we include the tower and retaining wall of the residence and its “garden.” Surrounding the castle the curtain with its tower extended fifteen hundred feet, and if a second outer wall were present (which is not beyond question), its circumference, measured by known landmarks, was not less than forty-five hundred feet.

Of so important a fortress an interesting history could be compiled, even after the lapse of centuries; for our present purpose, however, the following may suffice.

Its site was probably fortified from prehistoric times, doubtless with additions by Jewish kings and Romans. The great stones which form the base of its keep are of early date, the crusaders making use of them, just as they did of similar material, as Jacques de Vitry² records, in the building of the great castle at Athlit. In fact, in or near the keep of Montfort coins dating from imperial Roman times were dug up; also, in the residence, an interesting sculpture in marble which the crusaders may have found locally. At the beginning of the thirteenth century the French built the castle on its present lines. Fifteen miles away they had built Toron, or were building it (1107); and the name, Montfort, sprang probably from the name of a distinguished family, which presently disputed with Hughues de Saint Omer for the possession of Toron, and which appears later in Jacques de Vitry's history of Jerusalem. Be this as it may, the castle was French until 1229³; in this year the lords of Mandelée (Jacob de Armigdale)

²Jacques de Vitry, *History of Jerusalem* in 1180.

³References to Montfort in 1229 as the “New castle,” in the “land of Acre,” may mean that it was already several decades old. Cf. *Tabulae Ordinis Theutonici. Ex. Tabularii Regii Bero-linensis Codice Potissimum*. E. Strehlke, Berlin, 1869, p. 51. (For this note the writer is indebted to his colleague, T. T. Hoopes.)

¹It had been visited about 1872 by Lieutenant (afterwards Field Marshal) Kitchener, who caused a view of it to be engraved which our fig. 5 resembles; also a ground plan which differs considerably from Major Harry F. Key's survey in our fig. 4, the latter having been based upon actual excavations. Cf. H. H. Kitchener & C. R. Conder, *Survey of Western Palestine* (edited by E. H. Palmer and Walter Besant for the Committee of the Palestine Exploration Fund. London, 1881). Of Kal'at el Kurein (Montfort), a short description (about a page) is given on pp. 186 ff., and a brief but accurate note concerning its history. Kitchener cites M. G. Rey, *Monuments de l'architecture militaire des croisés en Syrie* (p. 148) and William McClure Thomson's *The Land and the Book* (New York, 1859. 2 vols. Vol. 1, pp. 457-459).

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

were in possession of the castle, and in this year they deeded it to Herman de Salza, Grand Master of the Order of the Hospital of Our Lady of the Teutons. And in the same year the Germans began to put it in order; they translated its name to "Starkenberg"⁴ and established it as the headquarters, seat of archives, and treasury of

ments and affixing their great seals of lead and wax, sitting upright in stiffly padded hauberks, with coiffes of mail falling cushion-like around their necks, their hands slipped through slits in their sleeves of mail; around them a score of "true witnesses" (*testes vero*) included Conrad of Nassau, Odo, Constable of the Kingdom



FIG. 1. MONTFORT VIEWED FROM THE WEST

the order in Palestine. Apparently they were then having trouble to make both ends meet, for the original owner of the castle binds them closely to pay up when the proper time comes—the French had even then little neighborly affection for their German colleagues, these grim brothers of the Hospital whom we picture in the state hall of the castle at Acre, signing the docu-

of Jerusalem, Balianes of Sidon, Thomas of Acre, Richard Filangerius, Marshal of Sicily. But the Hospitalers were firm in their own faith: they gathered their resources, and they prevailed upon the Duke of Austria to intercede with Gregory IX to invite all Christians to help the German brothers to complete their castle and to maintain it, assuring Christian subscribers that this work was of "immense utility": it fed the poor, it tended the sick, it released them from the thrall of the Saracens,

⁴Kal'at el Kurein has the same significance, according to the writer's colleague, Dr. Ludlow S. Bull.

it caused them to be treated with respect, in the region away from the sea, etc.⁵

The names of its Grand Masters are

the rear (western end), probably tunneling certainly protected by huge mantlets. Their operations are recorded by their

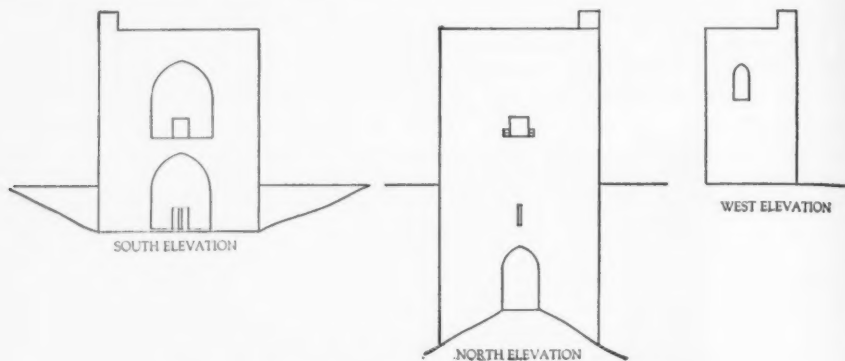


FIG. 2. DETAILS OF THE TOWER SHOWN IN FIG. 1

recorded. Kitchener⁶ notes the master earlier than Herman de Salza as Helmerich (1223), and after him Conrad (1240); then Jean de Nifland (1244): his was the great period of the castle. In 1266 came the

historian Ibn Ferât, who describes how the outworks were taken and the lower court. The Grand Master, Jean de Saxe (1270-1272), is in straits; the enemy undermines a wide section of the south retaining

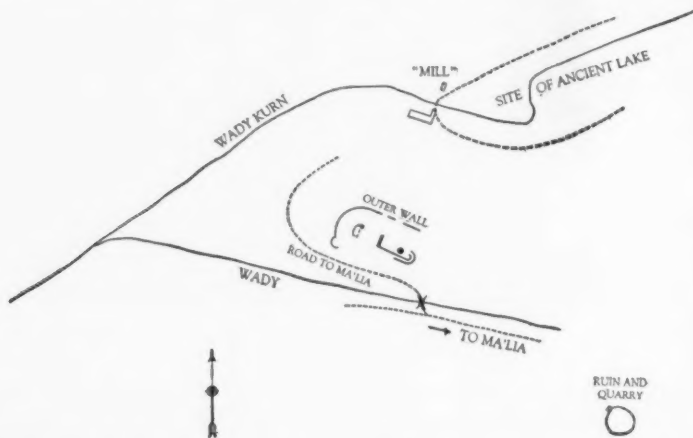


FIG. 3. GROUND PLAN OF THE SITE OF THE CASTLE. 1 INCH EQUALS 300 YARDS

great siege of Montfort by Melek ed Dhahir Bibars, when the Order repulsed the Sultan. But in 1271 the Saracens came again, and with greater engines of siege. They worked their way up to the castle at

⁵E. Strehlke, *op. cit.*, p. 57 (no. 72).

⁶H. H. Kitchener, *op. cit.*

wall of the castle (one sees this today, figs. 5-6); the defenders capitulate; the Sultan Bibars orders the demolition of the works; much gear of war is taken away; reservoirs are emptied (and searched ?); wooden structures are burned. Montfort was but one of many European fortresses evacu-

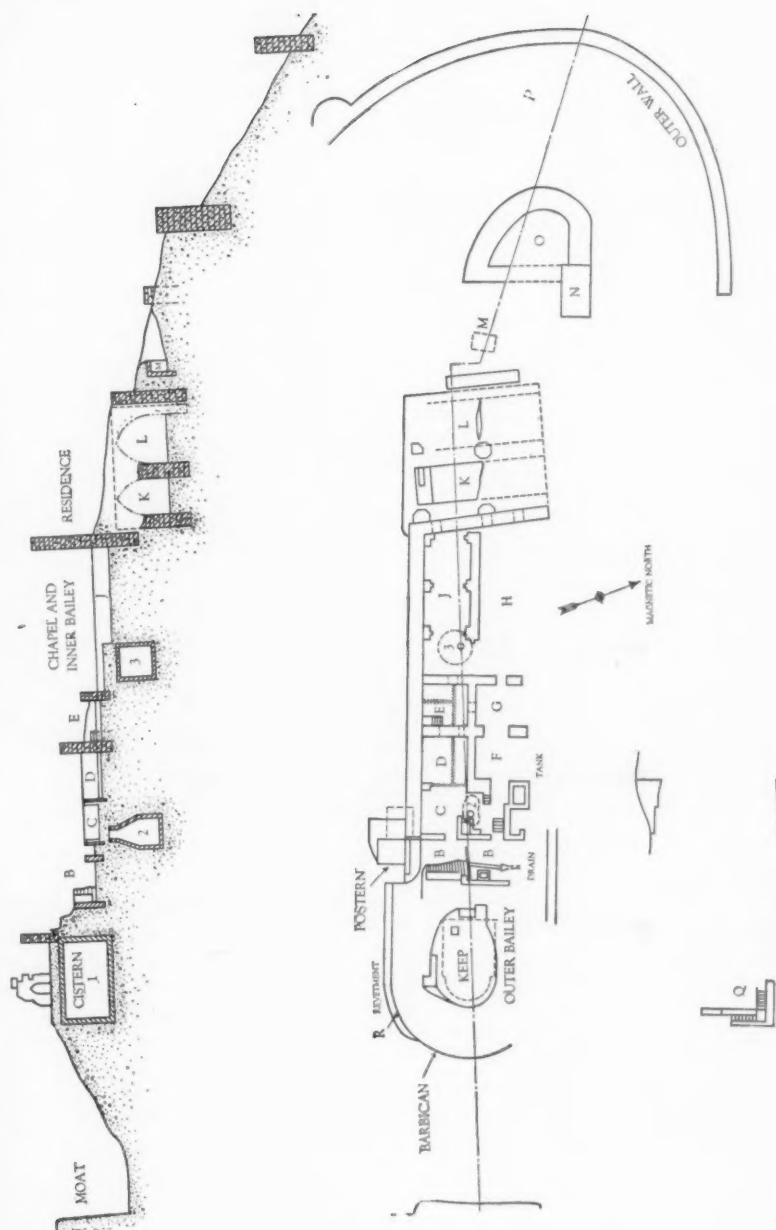


FIG. 4. SECTION AND PLAN OF THE CASTLE. 1 INCH EQUALS 85 FEET

ated in Palestine at this epoch; the Teutonic knights retired to Acre, then to their island outposts. Rhodes held out until 1522.

III. THE SITE AND EXPLORATION OF THE CASTLE

Plans for a Reconnaissance. In the winter of 1926 a permit was issued by the Department of Antiquities in Jerusalem to the Museum to enable our survey to be made. Funds were subscribed for the work by

our present results are largely due, and to his notes in the field we are especially indebted. We had hoped also to enlist in our work the aid of G. F. Lawrence, of the London Museum, whose labors of many years in all parts of London have contributed in so great a degree to the extraordinary success of his institution; but unfortunately for our plan, Mr. Lawrence's leave could not be arranged by the Trustees of the London Museum.



FIG. 5. MONTFORT FROM THE SOUTHWEST, FROM THE SITE OF THE CAMP

Clarence H. Mackay, ever a generous *confrère en armes*; by Stephen H. P. Pell, who resurrected Fort Ticonderoga; by a great patron of ours, Archer M. Huntington; and by the Curator. The help of W. L. Calver was secured to direct the work in the field—a circumstance particularly fortunate, since Mr. Calver was experienced and resourceful in discovering old camp sites and recovering from them all manner of objects. For many years he had carried on his studies in this field in New York and its neighborhood, by no means a promising locality. And, as director of the field-work of the New York Historical Society, he had built up a collection of extraordinary completeness. To his skill as a collector, then,

Our program arranged that operations be begun at our site during March, 1926. Mr. Calver accordingly arrived in Jerusalem early in the month and obtained aides, overseers, and a number of trained work-people—the latter from Egypt—together with a camping outfit, through the Department of Antiquities of the Government of Palestine, whose Director, Dr. John Garstang, befriended us with great courtesy. In fact, these arrangements were in train before Mr. Calver left New York. It took longer than anticipated to arrange technical details, and it was not until the end of the month that actual work began.

Meanwhile, Mr. Calver took the opportunity to visit various crusaders' castles,

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FIG. 6. CLOSE VIEW OF MONTFORT FROM THE SOUTHWEST
TAKEN AFTER THE DEBRIS HAD BEEN REMOVED FROM THE CASTLE AND
THROWN DOWN THE HILLSIDE



FIG. 7. KEEP OF THE CASTLE AND, IMMEDIATELY TO THE RIGHT, THE
PROFILE OF THE MOAT
THE POSTERN WAS PROBABLY TO THE LEFT OF THE KEEP NEAR THE
CLUMP OF TREES

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not omitting those in Transjordan, and to learn what had been already accomplished in Palestine in their exploration. We here record our especial indebtedness to Dr. Garstang, to Major Guy, and to Major Harry F. Key, who became the engineer of our party, and to whom all of its members were indebted for help in technical directions. In the matter of obtaining unskilled help it was found, happily, that in the near-



FIG. 8. DOORWAY OF THE KEEP

est village, Ma'lia, the ancient "castle of the King," about four miles from Montfort, laborers could be hired, as many as fifty at a time.

Field-work, then, began on March 29 and continued until April 29 (incidentally, the best season for work of this kind in northern Palestine), when Mr. Guy arrived at the castle and recommended that the remaining days at Mr. Calver's disposal (up to May 10) be devoted to "tidying up" the entire area excavated, building abutments, and introducing cement into walls whose condition was precarious. All finds were transported to Acre between May 3 and May 7.

On May 11 Mr. Calver met a government commission in the new museum at Acre, this commission consisting of Mr. Guy, the Abbé Abeel, representing the museum in Jerusalem, and Mr. Ory of the Department of Antiquities. At this session the representatives of the government selected from our finds the objects desired for the Palestine museums, and presented representative specimens to The Metropolitan Museum of Art. It is with these specimens, accordingly, that the present review is largely concerned: we have not had the opportunity to examine the materials retained in Palestine, which in the nature of things are, and should naturally be, the better of those discovered.

It will be seen above that our field-work extended over a period only of about a month. This was due to the fact that Mr. Calver could not (unfortunately for us) remain absent during a longer time from his professional duties in New York. Considering these conditions, then, and bearing always in mind that in the Orient intensive effort is difficult, it is remarkable what an amount of work was accomplished. In point of fact, according to the estimate of Major Key, our reconnaissance disposed of debris equaling 71,000 cubic feet, weighing, if consisting of one-third soil and two-thirds limestone, about 4,500 tons. Fortunately, however, this material had not to be carried far, rarely more than forty feet, before it could be thrown down the side of the hill (see figs. 6 and 23).

It should be mentioned that as our excavations proceeded every effort was made to preserve the shattered walls. Especially in chambers J and K the collapse of masonry was prevented by underpinning and by building retaining walls. Also the surviving arch of the keep, which was in a precarious condition, was reinforced with concrete.

Site of the Castle. The position of the castle was a convenient one in crusading times. It lay half-way between Acre and Tyre, and only about six miles from the sea. From it or by it passed a trail of highway to the southeast leading to the Sea of Galilee, thence to the valley of the Jordan and Jerusalem. From the north—Beirut, Sidon—crusading hosts found their way south-

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

ward through Tyre and could presently turn into the road through the mountains by Montfort, a road which for centuries has been largely abandoned—to such a degree, indeed, that our fortress appears today inaccessible, described only briefly in Baedeker's Palestine (1912) and little

In its position Montfort has numerous analogies of similar date in Europe from Scotland to Spain (cf. Segovia), notably in eastern France and western Germany. As one views it from the west its general appearance is shown in fig. 1, which gives the reader an idea of the present state of the



FIG. 9. KEEP SEEN FROM THE MOAT, WHOSE SIDE IS COVERED WITH FALLEN MASONRY

visited by tourists. Thomson, for one, did not know of the presence of this early road.

The site of the castle must have caused professional satisfaction to mediaeval engineers. It is an abrupt shoulder of a hill, jutting out between the arms of the stream Wady Kurn, which flows southwest into the Mediterranean. It is the natural place for an acropolis, six hundred feet higher than the stream, almost precipitous on its western end, and sloping by easy stages toward the east, thus furnishing desired changes of level in an approach to the castle.

castle as shown from the rear. The rounding wall, or curtain, and the tower mark an important retaining wall; the masonry behind it and at the right of the tower was a great square building; one sees here the farther wall of it marked by two arches. The ruins beyond this transverse wall will shortly be described. Partway down the hill are the remains of surrounding walls with curtain towers: these appear, however, only on the left (northwest) side of the castle, those on the steeper or south side having disappeared. This picture shows at

the base of the acropolis a winding road which leads today to the village of Ma'lia, and, in the lower right-hand corner, the brook or river Wady which flows from the right to the left, joining the northern branch as it passes to the sea (cf. fig. 3). In ancient times a road proceeded on either side of the base of the promontory toward

plan of an early thirteenth-century fortress such as, for example, Coucy, not far from Laon, classical from the drawings of Viollet-le-Duc. This comparison makes clear that the great square building enclosing K and L of our survey is the residence (palace) of the castle. The space to the left (east) is the inner bailey, which was en-



FIG. 10. VIEW FROM THE KEEP LOOKING NORTH
OVER THE VALLEY OF THE WADY KURN

the horizon directly behind the castle, and led the pilgrim through ancient villages to the Sea of Galilee, twenty-odd miles away. Major Key's sketch survey of the ground plan of the castle appears in fig. 4, together with his median section. The west end of the castle shown in fig. 1 appears at the right. We see the upper rounding curtain-wall about the region O, the tower at N, and nearby a part of the outer wall.

To understand the disposition of the present ruin, we have only to review the

closed on the north by a wall or curtain of which only a part is still preserved (eighty feet to the east). The construction J becomes the chapel of the castle, an identification supported by architectural and other evidence, e. g., the finding here of numberless fragments of stained glass. The wall which forms the eastern boundary of the chapel and of the inner bailey separated clearly the residence of the castle from the soldiers' quarters, the shops, and the outer bailey, or space surrounding the great keep,

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

which formed the eastern end of the citadel and served for manoeuvring the retainers of the castle. The front wall (barbican) of the outer bailey was pierced by a great gateway furnished with bridges and drawbridges leading over the ditch, or fosse, which in Palestine was doubtless dry, and used only as a trap against besiegers. Somewhere in this neighborhood must also have been a postern gate which would enable the garrison to make sorties in time of need—per-

the fortress, as shown by our clearing of the ruin, let us keep in mind its ground plan and section (fig. 4), and then, like visitors, pass through it from end to end by means of the photographs here reproduced. We follow the path coming in from the west (fig. 1) which curves around the south side of the ruin, then work our way up the side of the hill. Here we pitch our camp (fig. 5): looking upward at the ruin we see at the left (west) the retaining wall and



FIG. 11. STAIRCASE DESCENDING FROM THE KEEP TO CHAMBER B

haps at the point of the wall of the castle at the side of a wall of retention, or revetment, shown on the south side and forming here the boundary of the barbican.

The ground plan of the castle demonstrates that numerous rooms were present between the great wall which formed the outer (west) face of the inner bailey and the chapel. These chambers have been lettered B, C, D, E, F, and G. In the work of clearing these chambers, numerous objects were found which suggested the function of these several rooms—circumstantial evidence which confirms us in our conclusions that Montfort was similar in the disposition of its parts to a typical castle in France.

Better to understand the topography of

tower which mark the "garden" of the residence; just below this (mid-distance) appear the masonry and a great round tower of the outer wall; above the line of bushes are traces of rubble showing that this wall continues to the right. At the top a transverse wall frames two great arches and marks the east wall of the residence whose block of masonry here forms a sharp corner; on the face (south) of this masonry we see two deep fissures or excavations running close and parallel to the foundation: these date from 1271 when the Sultan undermined the walls. We imagine with what heroism the Saracens, high up on a narrow ledge, maintained their position against the operations of the Hospitalers,



FIG. 12. CHAMBER B, VIEW NORTH FROM THE STAIRCASE TO THE KEEP

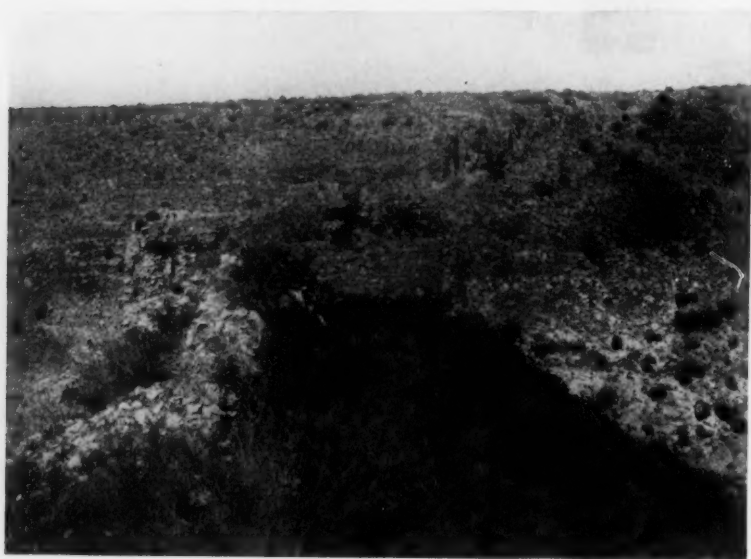


FIG. 13. VIEW FROM THE KEEP TOWARD THE RESIDENCE BEFORE EXCAVATIONS WERE MADE

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

whose heavy rocks, dropped from fifty feet above, must constantly have crashed through the mantlets, enabling the German archers and crossbowmen to pick off survivors as they scurried down the steep hill. Farther to the right the ruin is margined by the tall masonry of the base of

our workpeople had cast down. Continuing our clamber up the hill and to the right we glance at the great blocks of limestone which form the base of the keep, blocks which, as we have noted, probably date from Roman times, if not earlier (fig. 7). Also, above these great stones, at the left, in the neighborhood

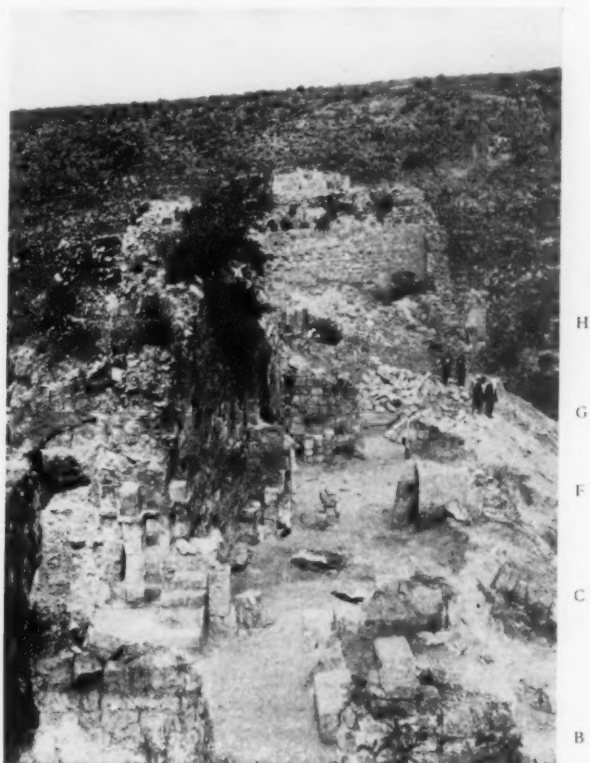


FIG. 14. VIEW FROM THE KEEP TOWARD THE RESIDENCE AFTER EXCAVATIONS WERE MADE, SHOWING THE CHAMBERS ON THE NORTH SIDE

the keep. Coming closer to the castle, we are able to discover new details. In the residence against the skyline we discern what is apparently a pedestal: this we will later recognize as the collective base of the arches which supported the roof of the second story of the residence. We now see more clearly the slope at the right of the ruined keep: this is the profile of the moat of the castle. Had we passed this way a few weeks later (fig. 6) we should have seen the hillside covered with stones and dirt which

of the clump of trees, we seek for the position of the postern gate. We next reach the deepest part of the moat near its steep east wall; thence we climb to the keep over the masonry of the barbican (fig. 9). We find that the keep itself has crumbled away; vestiges of only its lower structures remain: these are a single arch of a doorway badly shattered (six feet wide with traces of a gate which opened to the south, fig. 8), and a bit of the transverse wall toward the side of the castle. Now, turning and facing

north, we obtain a fine view of the valley (fig. 10). Deep below us lies the Wady Kurn which forms a bend to the east where in early times may well have been a great mill pond at whose dam almost directly below us lies the ruin of a "mill," or "chapel," or "guardhouse," later to be referred to. (For a view of the castle from the "mill" cf.

drain taking refuse down the side of the hill, sculptured arches, thirteenth-century carved capitals (the last from chamber F).

The Soldiers' Part of the Castle. Before our excavations, had we stood on the mound of the keep and looked westward, we could have seen at a distance of sixty yards (fig. 13) the transverse wall marking

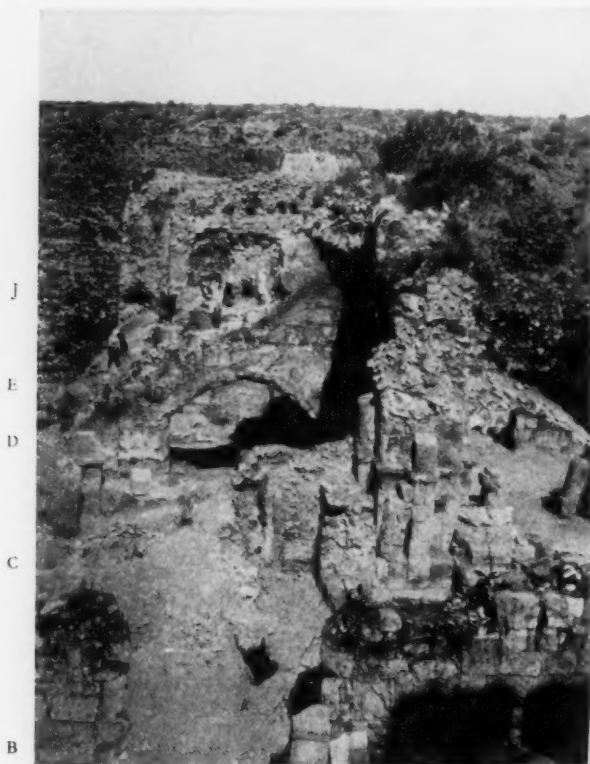


FIG. 15. VIEW FROM THE KEEP TOWARD THE RESIDENCE AFTER EXCAVATIONS WERE MADE, SHOWING THE CHAMBERS ON THE SOUTH SIDE

fig. 23.) Next we go down into the castle by a flight of wide stone steps (fig. 11). At the bottom we find a stone platform which runs across the castle (chamber B, fig. 4), from which on either side we see distant hills (figs. 11 and 12). Here our workpeople have cleaned out a mass of debris. We examine at close range the great blocks forming the base of the keep, numbers of stone projectiles of artillery, a great tank of stone (watering trough for horses?), a

the nearer boundary of the residence, behind it the top of the tower of fig. 1, and running toward it a backbone of heavy masonry, on each side of which, rounding downward at the sides, lay a deep tangle of brush and trees. After all debris has been cleared away we view the same site in figs. 14 and 15 (the latter showing a bit more to the south), the only landmarks recognizable both "before" and "after" being the wall of the residence and the shadow of a deep

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FIG. 16. VIEW FROM CHAMBER E LOOKING TOWARD THE STEPS LEADING TO THE KEEP



FIG. 17. VIEW OF THE CHAPEL BEFORE EXCAVATIONS WERE MADE, LOOKING TOWARD THE KEEP

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FIG. 18 VIEW OF THE CHAPEL AFTER EXCAVATIONS WERE MADE, LOOKING TOWARD THE KEEP



FIG. 19. VIEW OF THE CHAPEL LOOKING WEST TOWARD THE WALL OF THE RESIDENCE

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

groined arch, dark and projecting, in the mid-distance. Into view have come, twenty feet below the surface, floor partitions of chambers, columns, doorways, and arches. These chambers we recognize by corresponding letters on the plan of fig. 4. On the left lie B, C, D, E, and J, and on the right B, C, F-H. H is the inner bailey whose

Through a narrow doorway in C we next look into chamber B, against whose rear wall is the staircase which we descended. By our side in chamber E are steps leading to an upper apartment; on the ceiling was a rosetted keystone (fig. 35). Behind us is the wall which separates E from the chapel: to this led a doorway which had



FIG. 20. CENTRAL COLUMN OF THE RESIDENCE, VIEWED FROM THE BREACH IN THE EAST WALL

border, many feet in width, has fallen down the hill, perhaps during the siege of 1271. If we walk through the chambers B, C, D, and from the chamber E turn around (fig. 16) and look toward the base of the keep (from which near the head of the stairs we took the former picture, fig. 15), we see under the great archway, which marks the height of these chambers, the interior of chamber D. Here are some poorly made partitions which Major Key notes as of later date than the remaining stonework.

been closed with masonry, probably at the time when temporary partitions were built in chambers E and D.

Now let us retrace our steps through chamber D, where again an ornamental keystone was found (fig. 37), to C. Here we can find our way around to the rooms on the north side, for this chamber has a wing or annex leading to this side (figs. 4 and 14) in which are two staircases, the smaller ascending to the west, the larger to the east, the one leading probably to the defenses of

the north wall, the other to the soldiers' quarters, according to a fashion not uncommon in the thirteenth century. Chamber C was probably a kitchen of the garrison: in it was found an array of great earthen vessels, some of them set up and in order, all clearly for provisions. In a niche near the entrance stood a huge jar. In one corner of this chamber, which is over twenty feet square, there may have been a

lances, spikes, all lying in a bed of charcoal, indicating that they had remained there since the burning of the castle. Chambers F and G (fig. 14) retain a bit of their groined roof: here were found sculptured keystones (figs. 32, 34), many scraps of glass and pottery, and a few objects in iron. The outer wall of the castle beside these chambers has been destroyed, but from what remains of it nearer the keep it is quite proba-



FIG. 21. EAST WALL OF THE RESIDENCE VIEWED FROM THE GREAT ROOM
FROM THE BREACH IN THIS WALL A FINE VIEW OF THE KEEP
MAY BE OBTAINED

booth for drugs, for here were found a mortar (fig. 44) in an upright position, probably occupying its original situation, and numberless fragments of small bottles or flasks. In the "annex," passing outward into chamber F, was probably the workshop of the castle in which armor was repaired. Here (fig. 14, bottom of picture, right) were found blooms of iron, a crucible, various tools, hammers, chisels, fragments of chain mail, pieces of a basinet, a bit of the visor of a great helm (would that we had more of it—it is unique!), scales of body defenses (jazerans), upward of forty bits of armor. Here also were heads of arrows, darts,

ble that there was here an alleyway, about ten feet wide, which led down from the keep to a gate of the inner bailey, and which was intended as an entrance for horsemen, a suggestion the more probable when one recalls that no entrance of this kind occurs on the other (south) side of the castle.

Residence. When we pass through the passageway west from chamber G, we enter the forecourt of the residence, or inner bailey (fig. 14), a space measuring seventy-five feet in front of us and nearly forty feet wide. At our right the great side wall has suffered, and much of the neighboring earth and masonry of the inner bailey has fallen

down the hill. In front of us is the great transverse wall of the residence and the doorway. To our left was the façade of the chapel, a room measuring about seventy feet by twenty-five, broken into three sections by groined arches. Before making our excavations, if we had stood with our back to the residence on the south side and

averaging thirteen inches in diameter (perhaps forty in all), which were doubtless shot into the chapel at the time of the siege—a circumstance which suggests that there were windows on the south side as well as on the north, filled, too, with stained glass, which proved a tempting mark for the besiegers; and finally, the great doorway



FIG. 22. CHAMBER K IN THE BASEMENT OF THE RESIDENCE

looked towards the keep, we should have seen (fig. 17) a corner of a groined arch of the chapel wall and a tangle of shrubbery and rubbish. Afterward, from the same position (fig. 18) we can follow the descending ribs of the groined ceiling: here we found a keystone rosette delightfully sculptured (at Acre), traces of crocketed ogive windows in whose sides are recessed borders (for panels of stained glass), a doorway leading to chamber E; also, scattered about, numbers of great round stone projectiles,

(fifteen feet wide) of the chapel, which opened to the inner bailey as seen in fig. 4. The west end of the chapel appears in fig. 19, in which Mr. Calver is seen directing the work of the laborers who are cleaning out the debris near the great wall of the residence: here was found a well-carved head, helmeted, which probably served as a corbel (fig. 30). This wall separated the masters' quarters from the rest of the castle: here were the rooms of ceremony, probably the treasury of the Hospitalers

and their hall of archives,⁷ together with the rooms of the Grand Master—the brothers ordinary probably lodging in or above rooms D and E, the latter communicating with the chapel. The residence, then, was practically a building by itself: it measured sixty feet square and at least seventy feet high, having walls six feet thick.

great capital borne by a low, wide, abbreviated, octagonal column (fig. 20), from which eight ribs of a huge groined ceiling arose. If we approach this column and look back we see (fig. 21) against the transverse wall the imprint of two groined ceilings, one right, one left, which here spring from stout abbreviated columns (pilasters).



FIG. 23. THE "MILL" ON THE WADY KURN AT THE FOOT OF THE CASTLE HILL, VIEWED FROM THE NORTH

From the level of the inner bailey we enter the doorway⁸ shown in fig. 14: in front of us the floor of masonry has in no small part fallen down the hill (cf. figs. 4 and 20), notably at the right (north); in the middle, thirty feet away, stands a

⁷M. G. Rey, *Documents inédits sur l'histoire de France*, p. 149. Kitchener suggested that the valuables of the castle would have been kept in the keep.

⁸There may have been a door also on the north side of the building, whose wall, with much of the masonry on this side, has fallen down the hill.

From the evidence of our measurements and of the central column, it is clear that there was here a groined roof which spanned fifty-odd feet. If now we clamber down the hillside we may inspect on the floor below two rooms or vaults (fig. 4), section K and L, the former with part of the arched ceiling intact, running north and south (fig. 22). As this was the only room of the castle still roofed in, we expected to find here interesting objects: in point of fact, we discovered within a small space

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FIG. 24. THE "MILL" ON THE WADY KURN AT THE FOOT OF THE
CASTLE HILL

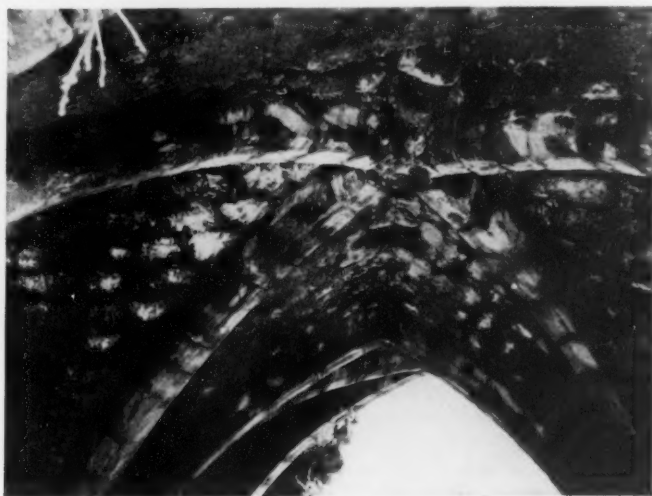


FIG. 25. GROINED CEILING IN THE GREAT CHAMBER
IN THE "MILL"

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two carved keystones (figs. 33 and 36), a fragment of a painting on a wooden panel (fig. 52), bits of stuff, glass, pottery, and moulds for leatherwork (figs. 38 and 39). From one corner at the south a chute projected refuse down the side of the hill.

Back of the residence we expected to find, thanks to European analogies, the garden of the castle: here was an enclosure sixty-odd feet in diameter, which may have been of such a nature; its retaining wall was roughly semicircular and of great strength, twelve feet in diameter; at one side (north) of it is still retained the fine tower (figs. 1, 2), prominent as we approach the castle from the west, the only well-preserved tower of the castle, unaccountably well preserved, when we recall that it was on this side of the fortress that the besiegers gained their entrance. This tower is of especial significance, since although not high (fifty-six feet on the north side), it exhibits in all probability the essential architectural features of other (if not all other) towers of the castle—small windows,

Below the "garden" with its tower and retaining wall the shoulder of the hill descends steeply: here we obtain our best view of the curtain, or ring wall of the castle (cf. figs. 1, 3, and 5): a crumbling tower at the southeast is the best reminder of the defenses which appeared at intervals along a ring which today can be traced only with difficulty. On the north side (fig. 4) a bit of the wall is present in a line with chamber C, and below the keep a corner is preserved with steps.

Had the castle an outer ring wall? This probably existed, judging by contemporary analogies, though it may have been little more than a mound surmounted by a palisade and enclosed with a ditch. There exist certain indications of this: notably the bridgehead (south) and the important ruin to the north (Kitchener's "mill") at the dam of the Wady Kurn, by which a lake—probably a thousand yards long—was created. The "mill" we have already looked down upon from the wall of the castle (fig. 10): it was, in fact, so large and costly a



FIG. 26. GROTESQUE HEAD FROM CORNER OF CAPITAL, CHAMBER C
SCALE 1:3

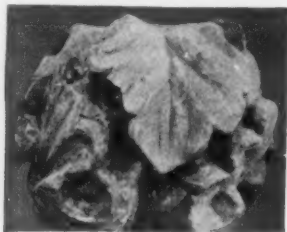


FIG. 27. CROCKETS FROM WINDOW FRAME, CHAMBER J. SCALE 1:3

loopholes, and entrance ports on the outer façade, and, toward the inside, deep-set balconies with high ceilings which provided grateful shade—as one sees in numerous crusading castles, e.g., Rhodes. The block of masonry, by the way, which surmounts one corner of our tower is possibly the last evidence of the type of machicolations that crowned the towers of Montfort.

structure that it would hardly have been left outside of a ring wall in a country subject to constant incursions of a formidable enemy. Its ruins alone measure in masonry at least one hundred and fifty feet in length (figs. 23 and 24); several chambers show groined arches (fig. 25), springing from delicate clustered capitals and provided with ornamental keystones. In a word, the "mill"

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

was a necessary unit in the economy of the castle: it may well, from the character of its rooms, have been used as a rest-house for

windmills, for constantly filling the great cisterns on the neighboring hill six hundred feet above (fig. 23).



FIG. 28. CAPITAL WITH FIGURE MOTIVE, CHAMBER F

pilgrims, even providing them with a chapel, but surely with outlying farm buildings for provisions, cattle, and horses, the latter, following numerous analogies, only under exceptional conditions being cared for in the castle. None the less the "mill" may have ground the corn of the castle at certain seasons. But at all times it was clearly the guard-house of the dam which insured the integrity of a lake. In fact, it is hard to overestimate the care with which a crusading fortress guarded its water supply. There is a tradition at Montfort (Thomson) that a covered way ascended from the "mill" to the castle, and Kitchener states that here the bridge itself was really part of an aqueduct: in any event, means were at hand, probably in the shape of

Of these cisterns three were explored in the castle. The largest, as one might expect, was under the keep, a great cemented

chamber forty feet in length, twenty-eight feet wide, and over twenty feet deep, built with walls of masonry with a smooth lime-cement finish. The second cistern was, as one might also predict, under the kitchen (C). This was a bottle-shaped affair, about sixteen feet in transverse diameter and twenty feet deep. The third cistern, cylindrical, about fifteen feet both in diameter and in height, was under the chapel near the entrance. In this position such a cistern suggests



FIG. 29. CAPITALS FROM CHAMBER F; ALSO STONE BALLS OF ARTILLERY (TREBUCHET)

the custom of sanctuary. All the cisterns were, by the way, found to be in good order but, much to our discomfiture, lacking in objects of interest: we hoped that

the defenders of the castle might, in their agony, have used them as safe-deposit vaults—alas, a similar idea, five and a half

southwest of the castle (fig. 4). Beyond this, over the Wady, four hundred and fifty yards distant, there are the foundations of a tower and an extensive quarry, out of which materials for building the castle were probably obtained.

IV. OBJECTS FOUND DURING THE EXPLORATION OF MONTFORT

Objects gathered by our exploring party consisted of (1) architectural ornaments, (2) other carvings in stone, (3) pottery, (4)



FIG. 30. HELMETED HEAD AS CORBEL, CHAMBER J

centuries earlier, may well have occurred to the Saracens!

A final word about a possible outermost defense of the castle: this may have included the "mill" and the bridgehead



FIG. 31. POLYCHROMED ORNAMENTATION IN FLEURS-DE-LIS OF RIB OF GROINED CEILING, CHAMBER J. SCALE 1:8



FIG. 32. FOLIATE ORNAMENT WITH SCROLL, CEILING OF CHAMBER F

arms and armor, (5) various objects in metal and wood, (6) glass, (7) tissues, (8) coins. These specimens were obtained in almost every instance in the debris removed from various chambers of the castle. The cisterns yielded little of interest, and no rubbish heaps were brought to light—a fact the more remarkable since the director of our reconnaissance has an incredible flair for locating ancient dust-heaps and making important finds in them. He speedily discovered in chamber K the rubbish chute through which refuse of the residence was dropped down the hill; he traced out this line of descent but ascertained that so much debris had covered it up in the past



FIG. 33



FIG. 34



FIG. 35



FIG. 36

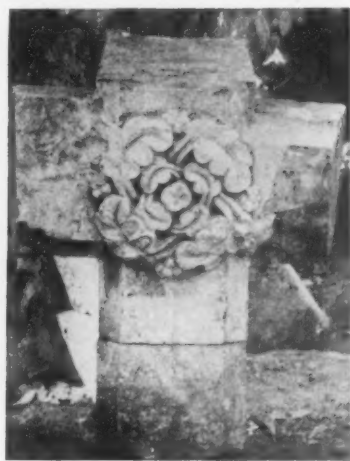


FIG. 37

KEYSTONE ORNAMENTS FROM GROINED CEILINGS OF CHAMBERS K, G, E, K, AND D
RESPECTIVELY, READING FROM LEFT. THE DIAMETERS OF THE ROSETTES AVERAGE
14 INCHES

centuries and distributed the materials over so great a distance that it proved impracticable to dig them out successfully. Nor were cemeteries investigated. The only graves or tombs in the neighborhood of the castle were believed to have been pre-Christian: these were rock-cut, found near the west foot of the castle, and had been examined a score or more years ago. Inquiry made in

onably large cemetery. Until local burials are examined no exploration of the castle will be complete.

1. *Architectural Ornaments.* The sculptured stonework of Montfort yields valuable notes as to thirteenth-century ornament—capitals, corbels, keystone ornaments, crockets—none the less that these can be dated with reasonable accuracy. The



FIG. 38. MATRICES OF BADGES (?), LITHOGRAPHIC STONE
CHAMBER K. SCALE 1:3

the neighboring village yielded little information about them: objects in glass had been taken from them, but apparently nothing more. No cemetery was discovered dating definitely from the occupation of Montfort, yet there can be little doubt that in the immediate neighborhood many burials were made. The fortress was occupied and garrisoned at least for threescore years; its people died in great numbers: it is generally admitted that Syrian fever and dysentery claimed at least as large a percentage of the Westerners as the arms of the Saracens. The unsuccessful siege of 1266 must have filled on either side a reas-

decorations of the *castrum novum* were hardly earlier than 1229, even if the construction of the castle began early in the thirteenth century. They were, we concluded, added as finishing touches in 1220-1240. In details of style they seem in certain instances even a bit later. If earlier than 1229, they would have been French; if later, German, though it is possible that the Hospitalers retained the foreign stone-cutters. The motives appear French. Of capitals⁹

⁹Kitchener speaks of "unimportant fragments of capitals carved with flowers and fleur-de-lys"—of the latter type nothing was noted: perhaps he had in mind the form shown in our fig. 29.



FIG. 39. MATRICES FOR LEATHERWORK (?), LITHOGRAPHIC STONE
CHAMBER K. SCALE 1:3

typical specimens appear in fig. 29: the most imposing capital (fig. 28, chamber F) shows a figure quite twelfth century in treatment. The small head (fig. 26) has evidently been detached from a capital, and one of similar size (fig. 30, chamber J) is probably a corbel. Two small foliate crockets (fig. 27), boldly sculptured, formed part of the *décor* of a window of the chapel (J). Scrolls with foliation, as shown in fig. 32, are obviously ceiling motives. Especially decorative are the keystone bosses of which

find better stone ornaments of their period in any of the castles of western Europe, save of the highest rank.

2. *Stone carvings other than architectural.* In this group we call attention first of all to two blocks apparently of lithographic limestone picked up in the debris of chamber K: they were chiseled with ornaments in intaglio, and served evidently as moulds into which soft-ened material, e. g., leather, could be pressed. One of these (7 x 11 x 3 inches) is carved on the wide side with an



FIG. 40. WINE JAR, IMPERIAL ROMAN, FROM CHAMBER J

several are here represented (figs. 33-37), illustrating in relief conventional groups of leaves of vine, fig, cornflower, and oak (?). They are admirably cut, better indeed than the photographs suggest; in some cases they are undercut, almost *ajouré*. Noteworthy in the castle was the evidence of polychrome decoration; in some cases the ribs of the arches were painted in tempera with transverse bands and running motives. In one instance (fig. 31) fleurs-de-lis are represented in black against a yellow background; in another case the effect of porphyry is introduced by painting triangular spots in red on the ribs of rough limestone (fig. 36).

The foregoing details bear witness to the high quality of Montfort as an architectural monument. In fact, it would be difficult to

heraldic shield and fleur-de-lis. The shield bears the eagle displayed on a background of diaper (fig. 38) and is evidently the badge of the German Ritterorden. Hence we are led to believe that the fleur-de-lis which accompanies it may not be of French origin. In this connection we recall that this type of ornament appears not infrequently in German work. Thus in the Munich Civil Guard, even late in the sixteenth century, the fleur-de-lis appeared as the great lateral ornament of morion or burget. Another side of the same slab (fig. 38) provided moulds for smaller circular objects, which include a five-lobed flower and stars of seven and eight points, finally fleurs-de-lis—forms, by the way, which occur not uncommonly in coins of the period. On another face of the stone appears a diaper design of

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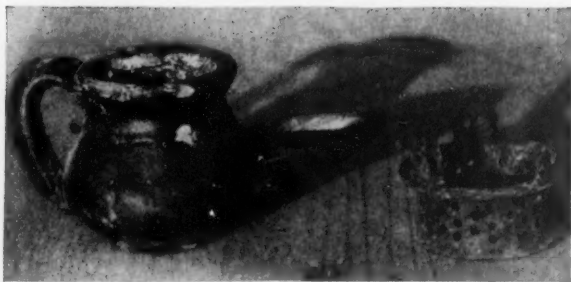


FIG. 41. LAMP IN GREEN GLAZE, CHAMBER K

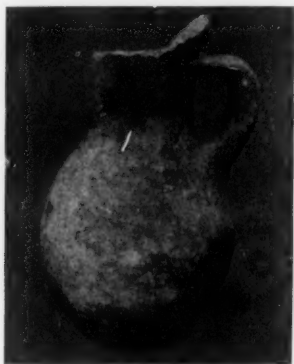


FIG. 42. EARTHENWARE
PITCHER, CHAMBER C

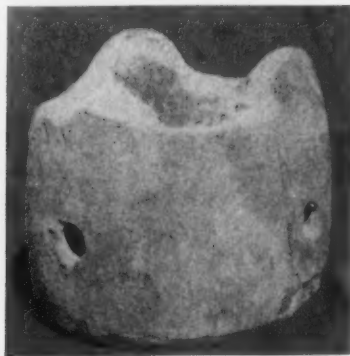


FIG. 43. STONE BRAZIER
CHAMBER K

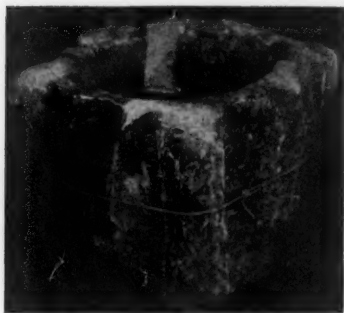


FIG. 44. STONE MORTAR
CHAMBER C. SCALE 1 : 12



FIG. 45. STONE TROUGH FROM
THE KITCHEN, CHAMBER C

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lozenges separated by strings of pearls after the manner of the diapered backgrounds in stained glass of the mid-thirteenth century (fig. 46). The second of these matrices (4 x 9.5 x 2.5 inches), broadly triangular in section, represents on its main face two fishes (fig. 39), evidently symbolized forms of the red or bearded mullet, *Mullus barbatus*. Possibly these ornaments were intended as symbols of the



FIG. 46. ARMOR OF ABOUT 1200 FROM STAINED GLASS IN THE ROYAL ABBEY OF SAINT WANDRILLE, SHOWING BODY ARMOR OF SCALES, AS WELL AS CHAIN AND PLATE

Christian Church: they are admirably modeled, with quite a thirteenth-century touch of their own, especially in the barbels which terminate in little trefoils. The other faces of this stone provided moulds for ornamental bands, perhaps sword belts or girdles, perhaps running ornaments for caskets of hardened leather; also on one end of the block is a fine little palmette. This style of ornament occurs also in painted glass of the period, dating roundly from the middle of the thirteenth century.

Perhaps the most extraordinary object among the stone carvings is a great "wine jar" or pot, measuring nearly a yard in

width and twenty-six inches high (fig. 40), which was discovered, badly broken, in chamber J. It is a curious affair, imperial Roman, with three leopard-shaped legs, great carved handles, and ornamented with projecting heads, also with wreaths and fillets. It is puzzling to suggest why an object of this kind should turn up in the debris of a thirteenth-century chapel: it may have been used as a fountain—and a fountain it was, since the mouths of the figures are pierced—or as a baptismal font or receptacle of holy water. In this connection we recall that in churches during the Middle Ages pagan objects were often used in ignorance of their early purpose, e.g., the Roman sarcophagus or bath which in the cathedral of Tarragona has served for centuries as a baptismal font. In the present case it is not impossible that the Ganymede and the Silenus with the infant Bacchus may have been given biblical names. Of other stone objects we mention here only three types: troughs of various sizes and shapes, e.g., figs. 12 and 45; mortars, e.g., fig. 44 the latter found near the staircase in chamber C; stoves or braziers, the one shown in fig. 43 discovered in the debris of chamber K.

3. *Pottery*. Fragments of pottery were abundant in all excavations: enough of them to fill forty baskets were examined and placed in the hands of the Palestine authorities. Most of this material consisted of common earthenware, cups, pots, dishes or saucers, occasionally a pitcher (fig. 42), most of them stout brown pottery; apparently no painted faience turned up. Many pieces were glazed in single colors, green being a common type ("jews' glass"). Of this material several green lamps were discovered, as in figs. 41 and 47. Of commonest type were the unglazed lamps seen in figs. 47 and 48, a form which with slight variation can be traced back a thousand years B.C. The most decorative lamp of pottery in our series is one (fig. 49) bearing a somewhat foliate ornament with an Arabic inscription. The most important lamp (fig. 50) is a hanging one, not in pottery but in glass, shattered, but retaining its form: it is transparent above, blue below, bearing on several zones a calli-



FIG. 47. LAMP IN GREEN GLAZE, GLASS PHIAL, ARCHAIC
UNGLAZED LAMP. SCALE 1:3



FIG. 48. LAMP OF POT-
TERY, ARCHAIC. SCALE
1:3



FIG. 49. LAMP OF POTTERY
WITH ARABIC INSCRIPTION
CHAMBER K. SCALE 1:3

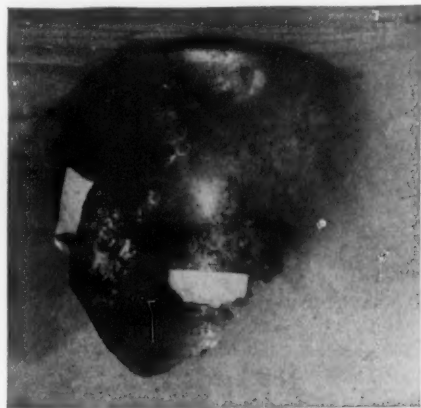


FIG. 50. GLASS "MOSQUE LAMP," TRANS-
PARENT ABOVE, BLUE BELOW, WITH
BANDS OF ARABIC INSCRIPTION IN
GOLD EGLOMISÉ, CHAMBER K

graphic inscription, Arabic, in gold *eglo-misé*: this specimen remains in the museum in Acre.

4. *Arms and Armor*. In this field specimens were found representing various

round or nearly round in section, not flattened as in typical European mail, but they do not demonstrate that the rivets passed straight through the ring in the fashion of oriental armor of all periods. Links of



FIG. 51. ILLUSTRATION FROM A MIDDLE XIII-CENTURY "OLD TESTAMENT," SHOWING ARMOR AND ARMS, NOTABLY POT-HELMETS FROM THE PIERPONT MORGAN LIBRARY

divisions of the subject, viz., (a) body armor, (b) helmets, (c) arrows, (d) spears, (e) swords and daggers, (f) crossbows, (g) buckles, (h) horse trappings, (i) artillery, most of this material (fig. 53) having been found in chamber C. It proved fragmentary

brass (latten), two fifths of an inch in diameter, were found adherent to parts of a helmet and of a scale of a jazeran (C). Of jazerans several scales are illustrated (C, D, E). They are of two types, large and small: the larger tallies closely with those

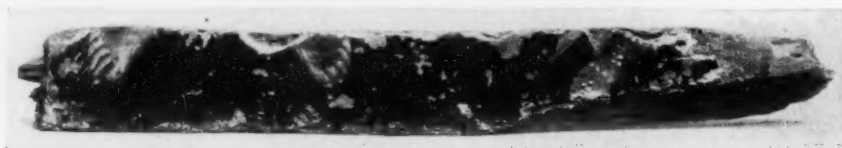


FIG. 52. FRAGMENT OF THE LOWER BORDER OF A PANEL PAINTED IN TEMPERA ANTEDATING 1270. SCALE 1:2

and will find its place only in a study collection for specialists.

(a) Of body armor "documents" were found exemplifying both chain mail and defense of scales (jazeran). Of the former several "lumps" (U), badly rusted, were picked out of the debris in chamber C which show rings of large diameter (three fourths of an inch). These indicate that the "wire" was

of the jazeran (of about 1200) shown in a glass panel from the royal abbey of Saint Wandrille (Dean Collection), fig. 46. In our actual specimens the holes for rivets, or rusted rivets themselves, are traced.

(b) Head-pieces were represented by fragments, which, none the less, prove of great interest to the student, e.g., part of a ventail of a pot-helm (A—at VEN) show-



FIG. 53. ARMOR AND ARMS OF 1270, MAINLY FROM SPECIMENS FROM CHAMBER C OBJECTS ABOUT ONE THIRD NATURAL SIZE EXCEPT HELMETS (ONE EIGHTH) AND CROSSBOW (ONE TENTH)

ing rows of close-set perforations. Two sides of this fragment are intact; the fractures on the other sides are recent and show clearly that the rest of this plate, or some of it, was present when the workman dug it up. Indeed other parts of this helmet will probably be found among the specimens deposited in Acre. So far as we recall, no helmet of this type is extant: it is pictured abundantly in seals of the period and in manuscripts, notably in Mr. Morgan's splendid Old Testament of the mid-thirteenth century¹⁰ (cf. fig. 51, a detail reproduced from Folio 24B): we here illustrate, A, a pot-helmet from this folio, indicating by dotted lines the position in which our fragment of a ventail occurred. There were also discovered parts of a basinet with brim, which in B we represent tentatively superimposed on the drawing of a similar casque copied from the above manuscript. On the back of one of these fragments were attached several links of the camail.

(c) Of arrows both heads (abundant) and shafts were found, the heavier of which are probably crossbow bolts. In O the arrow-point capped the shaft; in N and P the arrow-head was provided with a shank which fitted a cylindrical cavity, probably of a reed. Wooden shafts, V, are of cypress wood and were painted in transverse bands, blue and red alternating, and with "eyes" in color, as symbols of luck.

(d) Spear-heads were represented in various sizes. One in our series, Q, winged and socketed, is typical of the period.

(e) Of swords and daggers only fragments of blades and mountings were found. The latter include the iron "ferrule" of a scabbard of a sword, S, and bronze "ferrules" of scabbards of daggers, L and R; a plain chape, T, and an ornamented one, W (both sides figured).

(f) At one point in chamber C a mass of crossbow nuts of bone for holding and releasing the spanned cord, M, turned up, half a dozen or more, all that remained of the crossbows themselves. Judging from the structure of these nuts these arms were

highly developed by 1270 (cf. the neighboring Spanish crossbow of the sixteenth century).

(g) Of buckles five types are represented (F, H, I, J, G), all of bronze save J (iron). The first is oriental in style; the second is a belt buckle with a long attachment; the third has lobate corners (the earliest of this type known to the writer); the fourth, iron, heavy, square-cornered, having a strap-roller, is apparently the earliest of this form to be dated; the fifth, gilded, is singularly delicate.

(h) Of horse trappings bosssets are possibly represented among copper disks and their attachments which were found in the "armorers' workshop" (C) and elsewhere, although it may be queried whether bosssets were in general use by 1270. The disk shown in fig. 54, E, G, is supported on a stout iron shank articulating with remains of an iron ring; the shank may have joined its fellow in a loop in the mid-line of the horse's mouth, as in certain early bits, which functioned both as snaffle and curb. Such a bossset may readily be confused with objects of similar form used, for example, as lamp-hangers or handles of cabinets, of which also specimens were found at Montfort (fig. 54, H, J). In K (fig. 53) a bronze ornament is pictured which is probably a loop for a rein. Curiously enough no spurs or stirrups or horseshoes were discovered.

(i) In siege artillery Montfort was unquestionably rich. Its only traces, however, occur in various parts of the castle in stone projectiles, "cannon balls," varying in diameter from about ten to seventeen inches, most of them roughly sculptured (fig. 29). None, in fact, compare in quality with numerous specimens from Rhodes, which also are larger in size, up to twenty or even more inches. In Rhodes admirable examples were seen by the present writer near the mole in shallow water. One may readily picture the size of the revolving slings (trebuchets) from which these huge stone missiles were shot. In the present case the greater number of the stones may have been slung into the castle by the besiegers (e. g., into the chapel); incidentally, we may assume that at the time of dismantlement

¹⁰A Book of Old Testament illustrations of the thirteenth century, in The Pierpont Morgan Library, New York (M. 638). Cambridge, Roxburghe Club, 1927.

THE EXPLORATION OF A CRUSADERS' FORTRESS IN PALESTINE

the best projectiles, as valuable gear of war, were taken away by the Saracens.

5. *Various objects of metal and wood* (fig. 54). Lamp-hangers of bronze (H, J) (or handles) and bits of chain (F) may here be

was encased in lead? Of ordinary knives nothing was observed; they had doubtless crumbled away, though a razor survived in excellent condition (A). Of spoons no specimens in metal are recorded; three

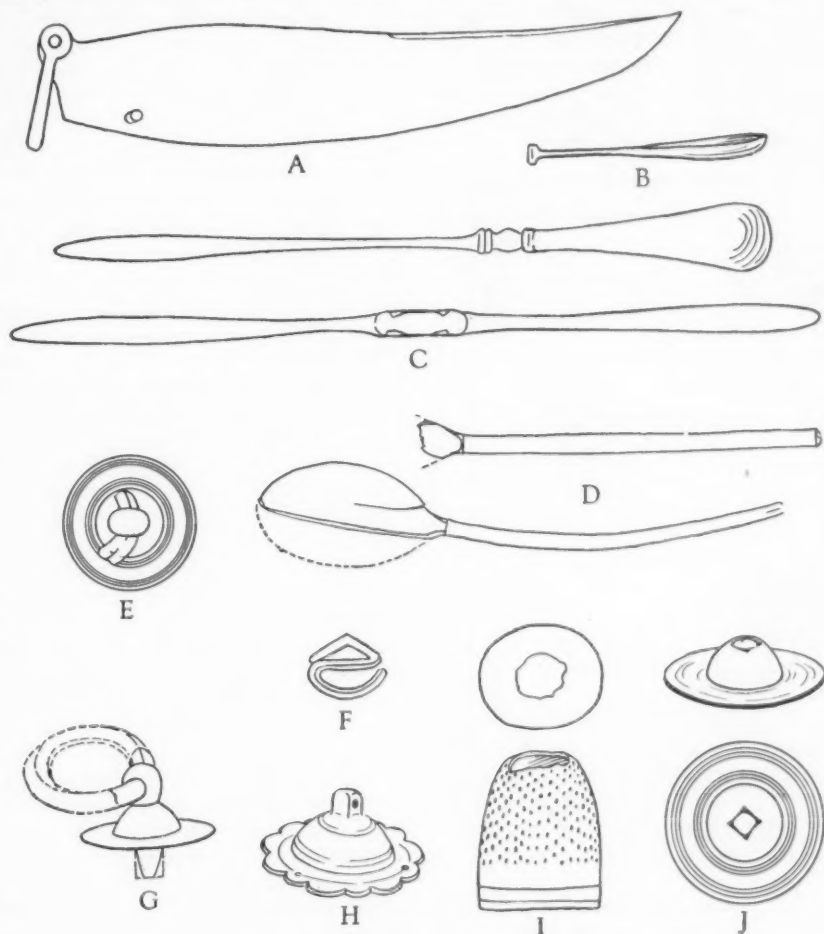


FIG. 54. OBJECTS IN METAL AND WOOD. HALF SIZE, EXCEPT B AND C (THREE FOURTHS) AND I (FULL SIZE)

mentioned; thimbles bilaterally symmetrical, not radially (I); chisels; a large carpenter's hammer with claw; needles (probes?) of bronze (C); a fine bronze kohlstick (B); iron nails and spikes of various sizes; structural ironwork, including rings for suspension with their anchors. Two large sheets of lead were found in cistern No. 2—perhaps the roof of the castle

wooden spoons, however, survived (D); their handles were slender, of rat-tail type.

Wooden objects included various odds and ends, among them a wooden tent peg, three feet in length, on whose side was carved an heraldic shield (now in the museum at Acre). A bit of a wooden panel turned up in chamber K which on one face was covered with canvas and gesso and

painted in tempera (fig. 52)—interesting as indicating that in the scheme of decoration of the residence pictures were not lacking. The present fragment is but the lower edge of the picture, showing the feet of two personages, one of them, judging from his red shoes, portrayed in secular costume. So far as the writer recalls, this affords the only concrete evidence that mid-thirteenth century European paintings on panels occurred in Palestine.

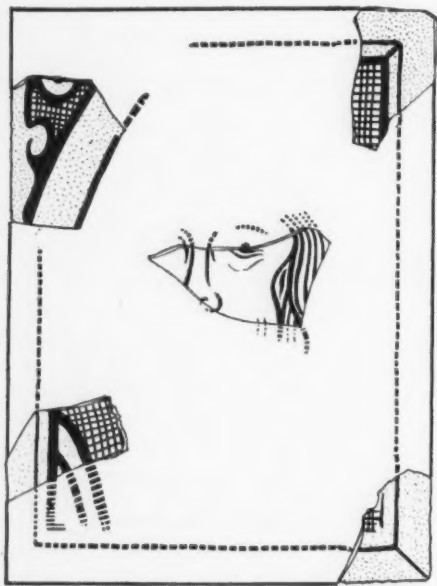


FIG. 55. FRAGMENTS OF STAINED GLASS FROM THE CHAPEL, MONTFORT. CORNERS OF PANELS; ALSO IN THE CENTER A FACE IN GRISAILLE; SCALE 1:3

6. *Glass*. Glass, like pottery, survived in countless fragments (fig. 56). Scraps of numerous bottles or flasks indicate clearly that the bottoms of the flasks were shaped very much as in the modern wine flask, with a sub-conical eminence lifted up within the cavity of the flask. In most cases, apparently, the lower rim of the flask was reinforced with an attached (fused) border (G). In some cases the flasks were apparently "Florentine," oval and ovate in outline (J), with neck short or long, simple or bordered; in other cases the neck of the flask was so blown as to suggest a string of

beads (A). In numerous instances the opening of these vessels was lipped (C). In one instance a carafe-like neck appears, strengthened by a transverse ring blown fast to the bottle (G). Very small containers of glass turned up in chamber C, suggesting that there was here an apothecary's shop: in rare cases the phials were square (fig. 47). Specimens of what we interpret as "feet" of glass vessels also occurred (fig. 56, E): these were formed out of bits of glass which were attached to the inside of a bowl, and which, after being again heated, were pushed through the wall of the bowl as hollow legs, an inch or more in height. This result was accomplished by pushing a four-sided core (iron?) into the lump of hot glass. Ornamented bowls and cups were noted (D, F); in some of these the outer surface was relieved with "nail-head" eminences, these attached to the surfaces of the bowl in such a way as to produce a pattern—a type well known in early glass. In other cases the surface of the object was decorated by spirally applied bands or threads. In certain instances (F) both the "nail-head" and "spiral-line" designs appear on the same object. In rare instances the applied ridges were arranged in a radial pattern; in one case (D) a radial design in bands was formed by moulding the surface of the object. A glass cover, defective, for a flask (or ointment box?) turned up in a single instance (shown below the present A): it is provided with a knob-like handle.

Among the most interesting objects in glass discovered were hangers of lamps. These, formed as lumps of cobalt blue glass about the size of the terminal joint of a man's thumb, were fixed to a bowl of transparent glass; the blue glass had been drawn out and bent over so as to form hangers for chains or cords (B). The number of these hangers discovered indicates that lamps of this type were in common use. The finding of an important lamp in blue-and-white glass with Arabic inscription in gold has been recorded above, p. 34. In this connection may be noted certain scale-like ornaments white (I) or cobalt (H), applied to white glass, which were probably grouped as bands or wreaths surrounding the bowls of lamps.

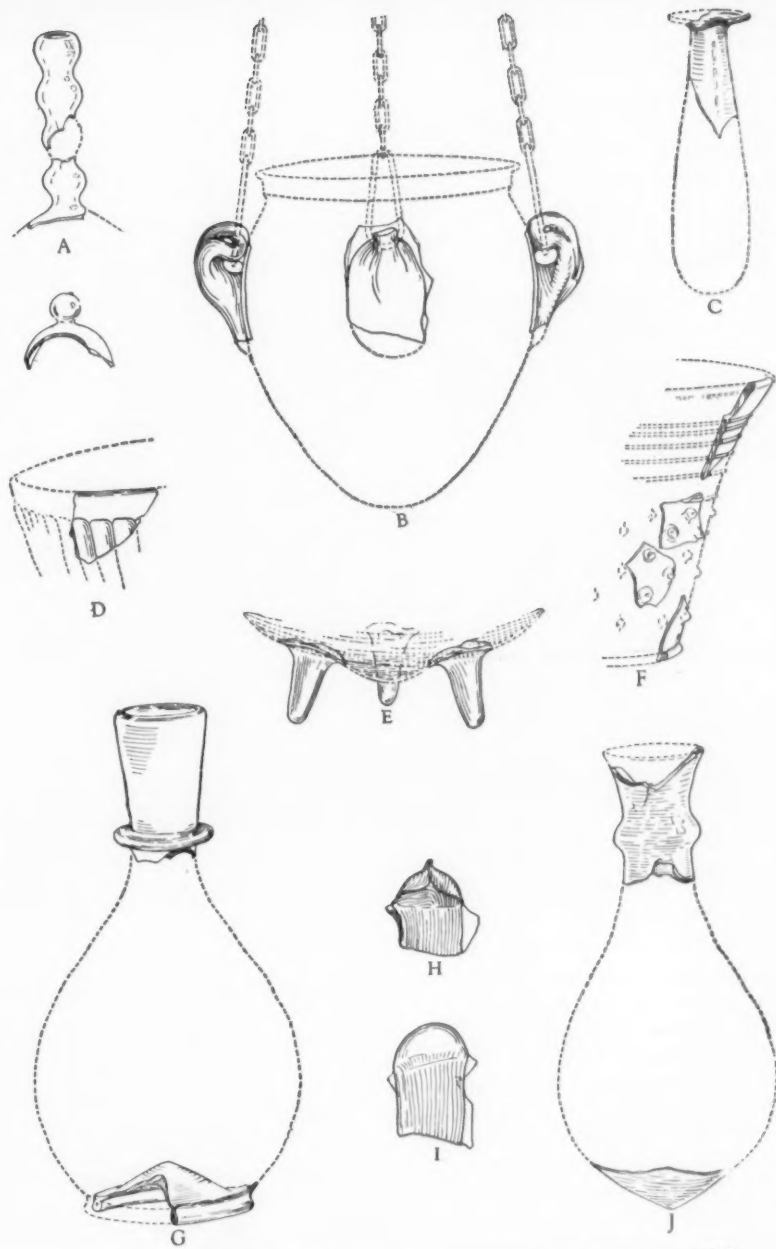


FIG. 56. FRAGMENTS OF GLASS: BOTTLES, CUPS, BOWLS, LAMPS
SCALE 1:3

To the specialist probably the most unexpected discovery was that of numerous fragments of stained glass which turned up in the chapel (J) and sparingly in chambers E and D, demonstrating that certain windows of the fortress were richly decorated. Not only was "colorless" glass used, but green, blue, and horn-colored. Curiously enough no specimens of red glass appear in our series. The pieces show that the glass was painted in grisaille with both

our fragments shown occupying their approximate places. In fig. 55 bits of glass are arranged showing corner-patterns of windows: in one specimen appears an ornament like a fleur-de-lis. It is worth noting that of some of the windows the background was crosshatched, in others plain. Our present evidence that human figures were shown in the stained windows of Montfort is based upon the single fragment of a head in white glass, grisaille, here figured.



FIG. 57. STAINED GLASS IN GRISAILLE, FRENCH, MID-THIRTEENTH CENTURY. ON THIS PANEL FRAGMENTS OF CORRESPONDING DESIGN FROM MONTFORT HAVE BEEN PLACED

bands and interlaced foliation, as well as with human figures, concerning which much additional information may be secured so soon as the remaining finds from Montfort are examined in the museum at Acre. At present, however, it can be definitely stated that windows were present similar to the ones shown in figs. 57 and 58. In fig. 58, the ogive of a window, North French, mid-thirteenth century, we have indicated how our fragments from Montfort may be interpreted, by apposing pattern to pattern. In such windows the borders would be in glass, blue or green or horn-colored. In fig. 57, a grisaille said to be from Saint-Denis, a similar arrangement is suggested,

7. *Tissues*. The specimens from our collection are unimportant. They represent fabrics—linen, cotton, and woolen—poorly made and badly preserved. No silk appears, and no pictured weaves; neither cords nor braids; no points, eyelets, or other definite structures of costumes. Of footgear a part of a sandal was unearthed, and the sole of a felt shoe of a child.

8. *Coins*. A score or more coins were picked up at various points. Of some of these rubbings were made which were submitted to the Secretary of the New York Numismatic Society, Sydney P. Noe, whose determinations were later confirmed by the President, Edward T. Newell. To

both of these experts we are greatly indebted for the present information. Of Roman coins one is of Elagabalus, of an issue intended for Tyre, about 220; another is possibly of Alexander Severus, 222-235. Of "crusaders' coins" we have several deniers of Henry I, as King of Cyprus (1218-1253). Later than 1253 his deniers

France and Germany. By this means might be discovered not only the place of origin of the builders of the castle, but the dates at which various parts of the castle were built.¹¹

VI. RÉSUMÉ AND CONCLUSIONS

Inquiries made by the writer when in Palestine in 1925 indicated that up to that



FIG. 58. STAINED GLASS IN GRISAILLE, FRENCH, MID-THIRTEENTH CENTURY. ON THIS PANEL FRAGMENTS OF CORRESPONDING DESIGN FROM MONTFORT HAVE BEEN PLACED

bear the title King of Jerusalem. In the case of one coin we have apparently a Levantine counterfeit of a denier of Blois.

V. MASONS' MARKS

During the excavations numerous marks were found on blocks of stone which probably represent the signatures of masons working in the castle, together with memoranda as to the progress of building. These marks have been carefully copied by Major Key and are here reproduced (fig. 59) in the hope that they may ultimately be linked up with marks in various castles in

time the crusading fortresses of Palestine had been examined only as architectural monuments. Other objects which threw light on epochs of the Crusades were practically unknown. Little or no archaeological materials had been obtained from burials, and little effort had been made to retrieve objects of any nature from thirteenth-century sites in either Palestine or Syria. Their arms and armor, which in early days must have been present in great numbers,

¹¹Clement Heaton calls the writer's attention to the series of similar marks (*talcoons*) on the outer wall of the chancel at Vézelay (near Autin).

remain practically unknown. In the museums in Palestine objects in iron of the crusading period were not found; what was said to date from this period was of relatively late date. The spur of a crusader in one museum turned out to be a Mexican spur of the eighteenth century; the spurs and sword preserved in a famous shrine as relics of a crusading prince were, while ancient, certainly later than 1500. The only objects indisputably of the age of the Crusades were two swords which were found in the hands of an antiquary in Jerusalem, which had turned up locally. Hence, as Mr. Guy assured the writer, whatever the present reconnaissance could discover in a crusaders' fortress would provide desirable materials for research.

From this point of view our examination of Montfort is of value, as a first step in the direction of learning concretely what manner of people were the European hosts of the thirteenth century. Our present collection, accordingly, sparing as it is, pictures their material surroundings and belongings. We now know, for example, what kind of mail they wore, at least as to the size and weight of the links, finding for the first time specimens which may be dated with reasonable accuracy, that is to say, 1271 or possibly a few decades earlier. Our evidence is also final that a basinet worn at this time had a wide and down-turned brim; also that a heaume was borne with a finely perforated ventail. We are familiar with the types of arrows which the crusader used in his engagements, and the points of his lances. We are now convinced that he used crossbows which in size and mechanism were not unlike those retained in use in Europe even to a relatively late date. We have seen the moulds, finely chiseled in stone, into which he pressed his straps in decorating his belt for sword or dagger, or his badges worn as marks of recognition—objects delightfully designed and spirited. As works of art, in scarcely a European collection can one find a more carefully devised heraldic eagle or fleur-de-lis than the ones discovered in Palestine. We know today many objects associated with the crusader's daily life—his pottery and glass, his pitchers and

bowls, his wooden spoons, his thimbles and needles, even the kohlstick which he may have presented to an ambient friend. We have seen his tent peg carved with heraldic bearings which his people hammered into the ground probably with the type of heavy hammer which here turned up, and carved possibly with the very chisels; or the rings to which he tethered his steed, and how they were fastened to the wall. We may even picture him carrying his pottery lamp, long beaked, green enameled, as he picked his way up the steep stairs, or may see his outline and the sheen of his mail by the light of transparent glass lamps swinging from the ceiling by chains attached to handles of cobalt blue glass. We know even definitely what buckles he wore in his costume, and we can suggest what manner of bronze bosset touched his hand when he held his stallion's bit.

His architectural background also becomes clear to us in the light of these studies. From kitchen to palace we know a bit more of the ornamentation of his rooms. A corbel showing the head of a crusader of the first half of the thirteenth century, with its curious small basinet held in place by a single chin strap, is a precious document as a portrait no less than as an *objet d'art*. If one looks above him, one may see the art of the early stone-cutters (who left their marks on the masonry) in brackets, capitals, corbels, and crockets, or if one stands beside him in the chapel one will see his pictures of saints painted on gesso and canvas over panels, or, brilliantly lighted, his stained glass windows, even as they would appear in his home in northern France or on the Rhine; indeed we may reasonably infer that his taste in stained glass windows was by no means limited to the simpler types, for he had figured windows as well as windows showing traceries in grisaille. The date of his windows is of some interest to us, and one may query whether the present specimens are German rather than French. Certain it is that in its material the glass behaves differently from that familiar to us from French sources. It is more like the Persian glass of the period, made with better sand, either marvelously transparent or showing a yellowish cast

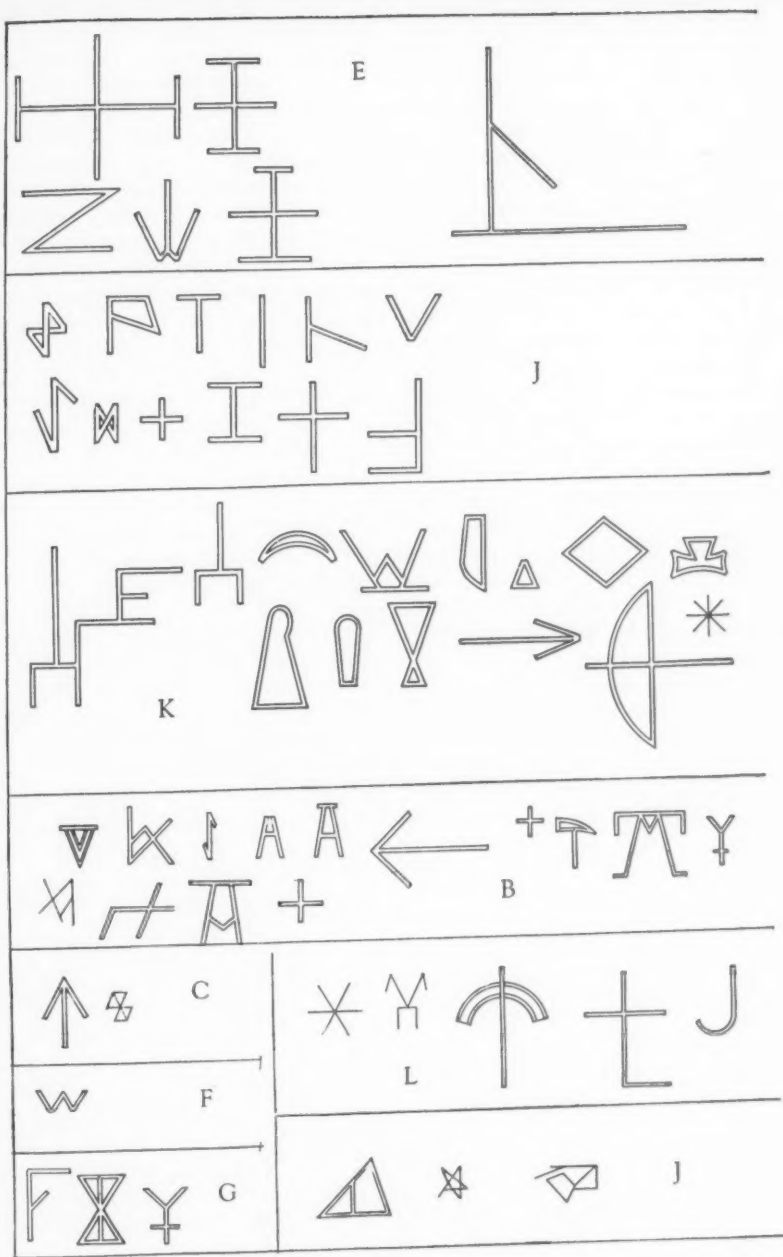


FIG. 59. MASONS' MARKS OCCURRING IN VARIOUS PARTS OF MONTFORT. THE LETTERS CORRESPOND WITH THE ROOMS SHOWN IN FIG. 4

instead of the pale green which one associates with the French glass dating from the end of the twelfth and the first half of the thirteenth century. So far as the painting goes, the design of the grisaille traceries can hardly be distinguished from that of Saint-Denis, Chartres, or Bourges. But this assumes or indicates that the stained glass windows of Montfort were completed before the epoch of the German Hospitalers, who would probably not have employed French artists to complete their work. Indeed, if this grisaille be of German origin, one may say with reasonable confidence that it is the earliest glass *en grisaille* of central European workmanship, for similar windows of Austria or Germany date hardly earlier than 1330, or sixty years later than the specimens at Montfort. At least, however, the fragment showing the human head is hardly of French origin; its treatment is quite unlike any which the writer has seen in a large series of French windows. The ear, eye, and nose are painted differently, suggesting rather the German glass of a later date.

The outstanding feature in the present study is the evidence that the knights of Montfort were living not under conditions of stress or hardship, but on very much the same material level which they would

have occupied in western Europe. The objects about them were of similar quality, and the luxury in camp in Palestine would scarcely be less than among the besiegers of Péronne or of Carcassonne. In the matter of the concrete results of our reconnaissance, our regret is only that well-preserved specimens of artistic importance were not forthcoming. But our work extended over so short a time (a month) that we could hardly have expected better results. In arms and armor, our especial interest in the present trip, little was found which, from the Museum's viewpoint, could be regarded as material for exhibition. In fact, all objects of iron turned out to be very imperfectly preserved, an indication that the conditions in Palestine were far from favorable for the study of objects in iron. Even, indeed, had we had considerable time at our disposal and unlimited funds, Mr. Calver and his staff were firm in the faith that we could not expect to obtain, under local conditions, such objects as a complete helmet or a well-preserved sword. It is this, indeed, that leads us to believe that further work would not be fruitful in our special field. This does not, however, imply that the great castles in Palestine do not deserve careful exploration from other archaeological viewpoints.

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